

# Sklar plans Muni revolution

By James M. Uomini

Richard Sklar, general manager of the city Public Utilities Commission and Muni Czar, is an outspoken dynamic leader who has earned the hatred of many Muni employees, the disgust of Muni riders, the wrath of Quentin Kopp, and received a star's coverage in the local media.

Sklar has been under fire recently because of a crisis in the diesel bus service that began last summer when nearly half of the fleet was broken down. Although progress has been made, many bus runs are still missed each day.

Sklar took time yesterday from his busy schedule to discuss this and other problems.

**PHOENIX:** How did the bus fleet degenerate from the high level of availability just two years ago to the crisis of last summer?

**SKLAR:** Bad management, ours and mine. The level we are at now is better

than the level we were at before September 1979. Between March and September of 1979 we went out and put a tremendous amount of resources and energy into repairs and had a great leader at the garage. Frank Baggett managed by putting band-aids and splints on what we thought was a broken-leg patient — it was really a

cancer patient — to get the buses on the street.

We didn't cure the internal failures, the basic weaknesses in the system. The fleet aged and reached a point where we should have turned it in. All the little minor problems, the creaking and aches that comes with old age, added to these heart and lung failures.

Then we took Frank out of the system

## The Phoenix Interview

and the management did not have the same energy he had to keep the patient alive and breathing. It snowballed right back downhill.

**PHOENIX:** What progress has been made?

**SKLAR:** The worst day we had was 167 missed runs about five weeks ago, we've cut that down to roughly 40 percent of that. We missed 70 this morning I think.

**PHOENIX:** Do you plan on reversing the policy of deferring maintenance until something breaks?

**SKLAR:** Yes, unequivocally, but the first thing we're trying to determine is what we have to do. What is our daily requirement? We won't know for five or six weeks what the daily work schedule ought to be to keep 500 buses running. It will take a year or two to put a program together, but we'll have all the buses on the street in the next five or six weeks. Again, that will not have solved the problem.

**PHOENIX:** Sum up the changes you've

made or will make in Muni operations.

**SKLAR:** The biggest thing is to try to take it from a world that was managed

somewhat like a corner grocery store

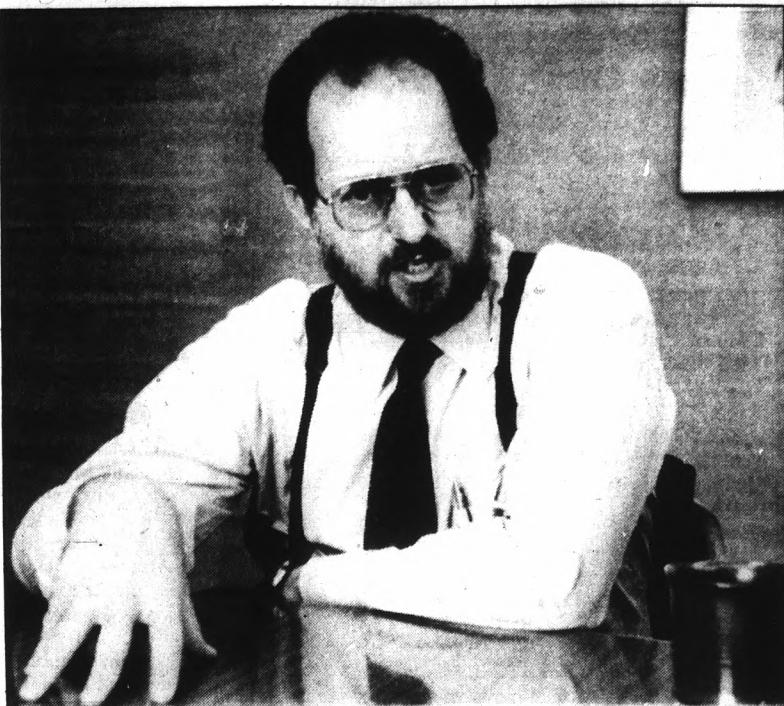
and make it resemble the quarter billion dollar a year business that it must be.

That means getting managers that know how to manage, training them and giving them the kind of support they need, giving them standards, objectives and goals that they can work by. Muni and the rest of the city has never trained managers. They've taken people and elevated them through the ranks. There's been none of the things that all of us believe have to exist in running any kind of organization. This organization is no different than any other.

**PHOENIX:** How great an impact will the federal budget cuts have on Muni?

**SKLAR:** The loss of \$12 million of operating funds means that our ability to serve during the rush hour will be

See SKLAR, page 11.



Muni Czar Richard Sklar.

Phoenix photo/Jean Gauthier

## San Francisco State

# PHOENIX

San Francisco's Award-Winning Student Newspaper

Thursday, December 3, 1981

## INSIDE

REGARDED BY SOME AS pawns of the U.S.S.R. and, by others, as living saints in a land ripped apart by war, Catholic priests and nuns in El Salvador have recently been living, and dying, on the front lines. And from San Salvador to San Francisco, the Catholic Church struggles with its new image in Central America.

**INSIGHT** ..... See page 3.

**SPIT ON MY BACK AND I'LL SPIT ON YOURS.** Sit on my face or I'll rip your eyes out. There's a story in here about now, about tonight, about the Dead Kennedys, the Toxic Reasons, The Swinging Possums. Wanna read it? Find it yourself, jerk!

**CENTERFOLD** .....

**DEAR PAUL,** DOES ABSENCE really make the heart grow fonder? Sincerely, A Student.

**OPINION** ..... See page 5.

**WITH JUST THE RIGHT** amount of blitzing and thumping and lightning-quick fake-outs, the women's and men's basketball teams here are making deep niches for themselves in their divisions. And guess what they're doing for Christmas??!

**SPORTS** ..... See page 13.

**WATER, WATER, WATER,** water, water, water, water, water, water, water, water, water, water and more water. How San Francisco was driven to drink.

**BACKWORDS** ..... See page 14.

## Front lines in war on rape

By Steve Greaves

"I really thought I was going to be murdered. Death seemed so close I could reach out and touch it." Three men raped her at knifepoint, but Janet Bode survived. She wrote a book, "Fighting Back: How to Cope with the Medical, Emotional and Legal Consequences of Rape," while working with San Francisco Women Against Rape in 1977 and 1978.

Police had not believed her story. It was only after the men raped another woman in the same fashion that they were tried and convicted. Both victims lived to tell their stories.

Annie Joyce Barcelon, 24, was not so lucky. While returning home to her Parkmerced apartment last week after a Thanksgiving night party, she dropped her roommate off at the front door and drove to a parking space near the building. As she was walking from her car, one or more persons stopped her and apparently forced her into the basement of the highrise. She was found an hour later—raped, robbed and strangled to death.

Mayor Dianne Feinstein announced Monday a \$10,000 reward for information leading to the arrest and conviction of Barcelon's murderer.

Jeff Brosch, homicide inspector with the San Francisco Police Department, said a student was picked up at the SF State dormitories for questioning, but was released and is not a suspect in the murder.

King, who has been assaulted by a man she trusted, wants women to be given a female escort if they choose, but Van Slyke said "It would be improper. It's like calling the police and asking a male or female officer to respond."

Four years ago, after a woman was raped and murdered in the SF State

library, "Be Alert" signs were placed on the outside of restroom doors around campus.

There are many restroom doors on campus which swing inward. "If I go to the restroom and a man is in there who tries to rape me, it makes it harder to escape," said Susan King, co-director of the SF State Women's Center. The man can push the door shut more quickly than his intended victim can pull it open in her attempt to flee.

King wants women on campus to take precautions. "Honey, it can happen to you, because you're not likely to expect it. We can't stop men raping, but we can at least make it harder to do."

She resents, but acknowledges, the need for escorts on campus. Eight work-study students work as escorts from 6 p.m. to 10:30 p.m. weeknights to and from anywhere on campus (ext. 2222).

The students work with the Department of Public Safety, equipped with yellow jackets and walkie-talkies. Four to six escorts are on duty each night and "could easily respond to 100 calls," said Lt. Richard Van Slyke of DPS. The average is 16 calls per night.

"It's ridiculous," Van Slyke said. "I'd like to see the service used more, but (even after the Parkmerced rape-murder) I doubt it will be."

King, who has been assaulted by a man she trusted, wants women to be given a female escort if they choose, but Van Slyke said "It would be improper. It's like calling the police and asking a male or female officer to respond."

See VIOLENCE, page 7.



Phoenix photo/Tom Levy

A fireman looks on as his comrades let fall a huge section of Emporium's brick wall after part of the structure gave way yesterday.

## Bricks take a tumble

By Kerry Hamill

A 30-foot section of brick facade fell from an outside wall of the Stonestown Emporium yesterday and crashed to the ground, startling noontime Christmas shoppers and slightly injuring a 78-year-old woman.

The San Francisco Fire Department spent the afternoon gathered around the Emporium, which faces the east parking lot on 19th Avenue, prying loose the rest of the brick and clearing away onlookers who watched as the rest of the wall crashed to the sidewalk below.

Witness Eugene Stevens, an Emporium maintenance employee, said that at 1 p.m. he noticed a few bricks falling from the top of the outside wall. The south wall runs along an alleyway leading into the shopping complex. He hollered for shoppers in the area to move away quickly. An unidentified woman fell trying to run and cut her hand slightly on one of the fallen bricks. She was moved away quickly before the section of bricks smashed down.

"That lady almost got killed," Stevens said. "She fell trying to run away."

Fire Department Chief Frank Blackburn said the wall fell because "moisture from rain over the years has caused the metal bonding to loosen. The wall is 30 years old and the veneer has simply deteriorated."

As firemen worked to pull down the rest of the wall, Emporium Director of Construction Paul Berry paced back and forth around fallen bricks and cement, arguing with the them about the necessity of tearing down the rest of it.

"I think it's dangerous to keep pulling those bricks down," he told Chief Blackburn.

"Don't you see how loose the rest of those bricks are?" Blackburn replied. His six-man team peeked over the roof of the two-story building, waiting for permission to knock down another sheet of brick.

The store did not close during the commotion, though shoppers inside were asked to exit through other doors away from the accident scene.

Berry would not comment about the incident nor give an estimate of the damage done to the store.

Store Manager Edward Goldberg looked bewildered. "We are very fortunate that no one was seriously hurt."

## Layoffs, overcrowding in sight

By Sam Stevens

While inflation sits back and smiles at the fat Cheshire Cat, budget cuts reaten to reduce faculty, decrease class sections and lower the quality of education. But unlike Alice's magic potions which snapped her back to normal size, no remedy is in sight for faculty and students who will be affected by Provost Lawrence Janni's proposed plan to cut 52 faculty positions and 220 class sections next semester.

Reactions to possible layoffs and the effect they will have on the campus community were similarly negative — disappointment, outrage and uncertainty.

"It is disappointing," said Eldon

Modisette, chairman of the History Department. "In this department we are thinking of cutting 13 class sections out of 100."

Modisette said the History Department will lose several classes that fulfill the General Education requirements and some popular electives will be canceled because these classes are staffed by part-time instructors who won't be rehired next semester.

Modisette said he does expect class size to increase but stated both lower and upper division classes could only handle about a half dozen more students per class.

He said he sees fee increases as the only alternative solution. "There is no

good solution to this. You either pay in taxes or out of fees."

Mark Linenthal, professor of English and creative writing, said if his classes are affected, the results could be damaging to students.

"There are too many people in my poetry class already," he said. "The ideal size for the class is about 15 students but there are 24 enrolled."

"That's outrageous for a poetry workshop," said Linenthal of the class that requires students to read and critique each other's work. A large class allows little time for thorough evaluation of individual work.

"Everyone thinks of the burden it will cause for teachers but no one thinks of

how costly it will be to the students," said Linenthal.

Richard L. Trapp, chairman of the Classics and Comparative Literature Departments, said students would suffer if classes in his departments became larger.

"It would be a disaster," he said. "There would be no exchange between faculty and students in very large classes. There has to be discussion in classes, such as 'History of Exchange,' or the classes are not effective."

Trapp said an alternative solution would be to close the university for three or four days to make up the money needed. "That way everybody shares the burden."

Modisette disagrees.

"One day wouldn't do any harm but several might," he said. "If they close the university, they ignore programs that are essential. They should cut the peripheral, not the essential, but all would be affected."

Bernard Goldstein, chairman of the SF State Academic Senate, said he would reserve comment on Janni's proposal until a final plan is approved by President Paul F. Romberg. He said a plan had been developed and presented to the president by the provost on Wednesday, Nov. 25, and a response is expected this week.

See LAYOFFS, page 8.

## Zippy: even a pinhead gets lucky sometimes

By Jules Crittenten

Dick Tracy and Modesty Blaise exchanged glances on the shelf. A model of the Starship Enterprise twisted and turned slowly overhead.

*Yow! Shades of pre-adolescence, Batman!*

Comics and Comix on Irving Street was packed with people, most of them over age as comic book readers go, but avid comic book readers nonetheless. They milled around, munching on Ding Dongs and taco sauce.

The occasion was an autograph party to promote "Zippy Stories," a collection of Zippy the Pinhead's adventures recently released by AND/OR Press of Berkeley. Cartoonist Bill Griffith, Zippy's creator, was there to sign copies and dispense the hors d'oeuvres.

"Rumor has it that Zippy will be making an appearance," he told one fan. But the pinhead was nowhere to be seen.

Had Zippy been distracted by the flashing message board in some BART station deep within the bowels of the city? Or by the discovery of a little light in the dashboard lighter hole of his 1958 Rambler Metropolitan?

"The space shuttle has landed," came a voice from the back of the store. "I want to sign the books."

It was Zippy in the flesh, sort of; the characteristic stubble was real, but the polka dotted suit was real, but the famous tapered dome was only a rubber facsimile.

In search of the real Zippy and the

"Look," the pseudo Zippy said with delight after signing the book. "I got the 'Z' right."

"Since the early '70s, Griffith's pinhead has been racing through comic strip scenarios spouting nonsensical free-associations like a TV set on acid. His pointed likeness has played starring roles in underground comic books selling hundreds of thousands of copies over the years, and his ravings have been translated into German, French, Spanish, Dutch and Japanese.

Zippy also made his mark as an unofficial candidate in the 1980 presidential election, which, Griffith says, he won.

In search of the real Zippy and the

See ZIPPY, page 11.



Bill Griffith, the man behind the pinhead.

## THIS WEEK

A CAMPUS CALENDAR

### today, dec. 3

Students interested in the Elementary Teaching Credential program for spring 1982 should attend information meetings now. See the schedule opposite Education room 130 or call 469-1562.

There will be a petition signing party for a bilateral nuclear weapons freeze from 9 a.m. to 5 p.m. at the Rising Spirits Cafe at 19th and Holloway.

Sponsored by the Poetry Center, Beau Beausoleil and Robert Mezey will read from their books in Student Union rooms A-E at 12:30 p.m. Admission is free.

### friday, dec. 4

If you haven't taken the English Placement Test, or been exempted, you will not be able to take classes next semester. Today is the deadline to register for the test in the Testing Center, N-Adm. 454.

"The Last Epidemic: the Medical Consequences of Nuclear War," will be shown in HLL 135 from noon to 2 p.m.

The newly-remodeled Electron Microscope Facility of the School of Science will hold an open house from noon to 3 p.m. in Hensill Hall room 138 and will feature tours and electron microscope demonstrations.

### sunday, dec. 6

The Union of Student Journalists will hold its weekly meeting at 7:30 p.m. Call 469-2525 for more information.

### monday, dec. 7

Monday Night Football will be shown over wide-screen video at the Union Depot in the Student Union. Admission is free.

Ordinary People will be shown in the Union Depot from 5 to 7 p.m. Admission is free.

### wednesday, dec. 9

The Gay and Lesbian Campus Community is hosting an Open House to publicize their activities. It will be from 11:30 a.m. to 2 p.m. in the GLCC backroom in the Student Union.

Re-entry students will hold their weekly brown bag lunch in Student Union room 119 at noon.

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## NEIGHBORHOODS OF THE CITY OF SAN FRANCISCO

# Hard streets generate life

By Robert Morgan-Wilde

The 15-Third Street Muni bus jumps the red light and pulls into the bus stop. A dozen or so men stand in the paved lot between the Bayview Opera House and Joseph Lee Recreation Park across the street.

As three passengers disembark from the rear door onto Third and Newcomb Streets, the men loitering in the debris-strewn lot watch them anxiously.

Norman McDonald, a master technician at the Bayview Opera House said, "Normally, there are as many as 50 men out there. Selling dope, looking for victims."

Since January of this year a total of 153 crimes were reported on this side of the street where the bus stops, said Hal Waterman of the city police department.

Across the street, near the park, various crimes for the year total 412. Forty-six were non-aggravated assaults and seventeen of the 41 robberies involved a weapon.

There are areas in the city, like the Sunset District, where a "reporting area" can have as few as a dozen total crimes, said Waterman.

And in Hunters Point, one side of a street can have four times as many crimes reported as the other.

In the Bayview/Hunters Point section of the city, statistics for the 15 areas there reveal sharp contrasts: one person may find the neighborhood to be warm and friendly — their home. Others are afraid to go into the area, and some residents shake their heads in disgust and dismay.

Grace Hayes, an insurance customer service representative and eight-year resident of the area, said, "I really like my neighborhood, there isn't much crime around here. My neighbors speak to me, and there is a police training center right across Revere Street, where I live."

Where is the heart of the Bayview/Hunters Point area? To Patrisse Dawson, a counselor at the Bayview/Hunters Point College at 1551 Newcomb Street near Third Street, it is the top of the hill — Hunters Point. Bayview surrounds the hill.

"I've lived here all my life and like it here," she said. But when asked to assess the area's problems Dawson said, "It is difficult for people to manage businesses in this area. They have to attract customers from outside the area to prosper. Economic factors are the bigger problem for residents here."

Dawson pointed out that many people in the area receive some type of government assistance, live in public housing, or are unemployed.

"It is a very different economy when a rock group like the Rolling Stones can be the biggest stimulating factor for months," said Dawson.

In 1981, 397 crimes were reported on the top of the hill. Yet, it really is the neighborliness that one notices when walking through the area. People talk to one another on the street, and on Sunday morning the many churches in the neighborhood are full of people dressed in Sabbath finery.

A young man, Orlando Hudson, who works in a family-owned florist shop, said, "We have a good community-based business. Like anywhere else, Mother's Day is our busiest time of year. It's followed by Valentine's Day and Easter."

All along Third Street you see a diverse group of local businesses.

There are restaurants, many of which feature various styles of barbecue, a thrift shop, banks, Ross Records, Jackie's Hair Styling, corner grocery stores, and Flores Press.

"I love to go over to Goodman's Hardware Store and the Farmer's Market," said Hayes, "to look for the good buys they have."



Phoenix photo: Dominique Nicola

Despite the area's dangerous reputation, two children walk down this Bayview Street.

Hayes said she did most of her shopping in the Bayview area, but when she went out to socialize she went to other parts of town.

The house-lined streets of Bayview are not much different from the streets of the Haight or Castro areas. There are many Victorians, some refurbished, others in the process of being spruced up.

Walking down Revere Street, Chaka Kahn's record, "I'm Everywoman," is blasting from a car radio. It pierces the air, but does not seem loud in this neighborhood.

There are men in a makeshift pool hall listening to a football game turned up to full volume. And the noises from three or four people working on their cars, with their friends helping, form a cacophony which is virtually ignored by other people coming and going on the busy street.

Although the neighborhood appears stagnant on the surface, many groups are working to improve the quality of living for the inhabitants of the Bayview/Hunters Point area.

"The Redevelopment Agency is revamping the physical looks of many places, but people's needs aren't being met. In fact, those needs are being ignored," said Dawson. "People here want this community brought up to par with the other parts of town."

Bayview/Hunters Point College is one of the community-based groups that is trying to do something about the problems that plague residents of the area.

The college's concept of schools-without-walls is aimed at people who have dropped out of high schools, or are turned off to education in general.

They offer courses in postal work, study skills for students who are bound for a four-year university, and now "cutback-killed" word processing skills course, which had been one of the most popular, according to Dawson.

## Airlift concert

On Monday an airlift will begin to ship clothing, medicines, food, tents and tools to the American Indians wintering in the Yellow Thunder Camp in the Black Hills, S.D., and Big Mountain, Ariz.

A benefit concert has been organized for the airlift featuring Floyd Westerman, Dennis Banks, Winterhawk and a special guest, to be held Monday at 8 p.m. at the First Unitarian Church at Franklin and Geary streets.

Tickets are \$5 at the door. For information, call 834-6034 or 641-9010. To volunteer donations, call 641-8747.

## Phoenix clarification

In a Sept. 24 Phoenix article dealing with San Francisco Zoo orangutans, our reporter quoted the animal's former keeper as saying their present keeper "has been giving them less food and personal contact" than he did.

At the time the information was gathered, the orangutans' keeper was out of the city and unavailable for comment on the charge.

The keeper has written Phoenix "that the reporter was misinformed and that reliable experts had no reason to believe that the two young orangs were not in good physical and emotional health or that their keeper was not taking excellent care of them."

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# El Salvador's Catholic revolution

By Andrea Behr

In a small nation called The Savior, Archbishop Oscar Arnulfo Romero took the pulpit on March 23, 1980, and said, "No soldier is obliged to obey an order contrary to the law of God. It is time that you come to your senses and obey your conscience rather than sinful commands."

The next day he was shot to death.

Ninety percent of the people of El Salvador are Roman Catholics. During its first four centuries in that nation, the Catholic Church could most often be found sitting at the tables of the wealthy and powerful or teaching their children in parochial schools. But the church has not survived 2,000 years by being unflexible. In the last 20 years, the same Christian theology that justified authoritarian governments and comforted poor peasants in their misery has sprouted Marxist wings and talk of liberation and class struggle.

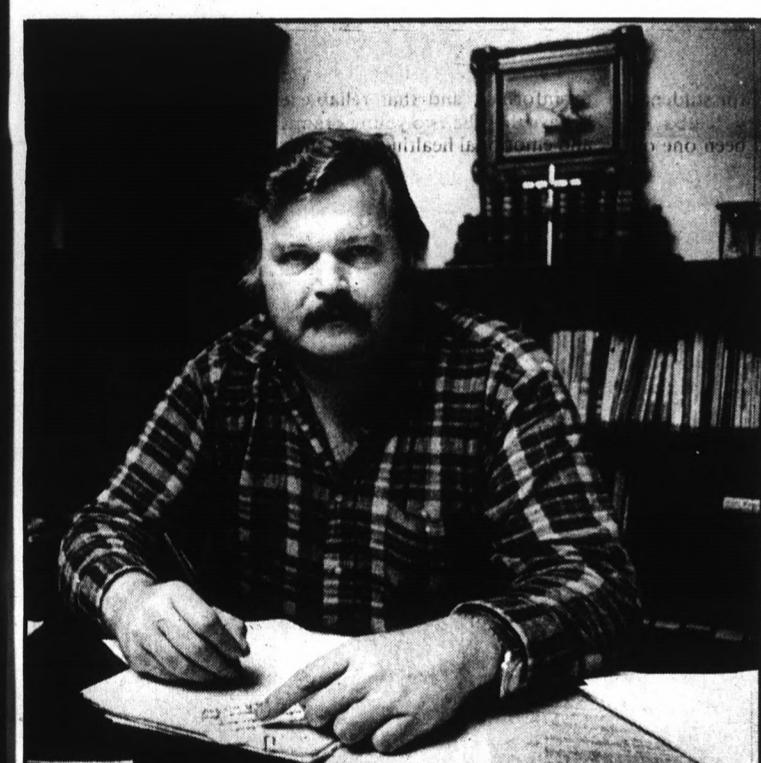
Although five of El Salvador's six bishops remain silent on political matters or publicly support the government junta, rank-and-file priests and nuns are likely to be found denouncing the government from the pulpit and in small peasant collectives, organizing peasant unions, living in refugee camps, and, sometimes, lying in ditches after being executed.

These Catholic leftists are criticized as Communist dupes by some and exalted by others as latter-day religious martyrs and heroes. Their influence on insurgency has been tremendous in El Salvador and all over Latin America.

## INSIGHT

ISSUES IN FOCUS

Records kept by Socorro Jurídico, the legal department of the archdiocese of El Salvador's capital, San Salvador, for the period between Jan. 5, 1980 and Feb. 17, 1981, show 39 assassinations of priests, nuns, catechists and lay workers; 18 bombings; 46 people detained; 26 robberies of churches and church schools; 45 searches; and 42 incidents of church property being sprayed with machine-gun fire. Socorro Jurídico attributes responsibility for most of the incidents to the army, the national guard, security forces and paramilitary organizations.



Father Chris Brickley: Revolutionary missionary.

## Catholic patriots bear anti-interventionists' cross

By Andrea Behr

The strife in El Salvador over the proper role of the Catholic Church has echoes in the Bay Area.

San Francisco Archbishop John R. Quinn, who attended Romero's funeral and witnessed it broken up by a bombing and shootings, strongly opposes U.S. intervention in El Salvador. So does the official organization of U.S. bishops, the U.S. Catholic Conference; many refugees and an active core of lay people working out of the archdiocese's Social Justice Commission.

On the other hand, a strain of fervent anti-communism motivates a good number of Salvadorans in the area, especially among those who have lived here for some years. They think the church is making a complex and tragic situation worse.

Father Cuchulain K. Moriarty doesn't look like a fire-breathing agitator. Pastor of the Church of the Most Holy Redeemer in San Francisco, he is an old man with a soft voice and a gentle manner. But as chairman of the Social Justice Commission, his name is apt to pop up wherever Catholics are speaking out against the Salvadoran junta. He doesn't see himself as a politico, either;

Journalist Penny Lernoux called Central America's tradition of violence "so extreme as to be almost a caricature." Among the crimes Socorro Jurídico has catalogued:

- Members of the army and plainclothesmen torture and assassinate seven catechism teachers.
- Professor Mauricio Flores Carmona of the College of Divine Providence is assassinated in front of his students.

- A catechism teacher is captured in the village of San Pedro Usulutan; he is tortured and the joints of his fingers are destroyed.

- A peasant family received death threats because of its friendship with Father Rutilio Grande (a priest who was assassinated, along with an altar boy and an elderly peasant who happened to be riding with him in his Jeep).

Romero, whose life and death have become the central symbol for Catholic leftists both in this country and in El Salvador, illustrated in his short time as archbishop the journey many Salvadoran Catholics have taken from the traditional preoccupation with strictly spiritual and ecclesiastical matters to involvement with social and political issues.

**H**e began as a conservative who nonetheless felt duty-bound to defend his church from harassment. Within a few years his statements sounded like those of the people he was defending. In the terrorized atmosphere of El Salvador, where tens of thousands have been killed in the civil war between government and guerrilla armies, his voice began to echo dramatically in the surrounding silence. Most observers think he knew what would happen to him if he counseled soldiers to disobey orders.

Nick Rizzo, a former seminarian now active as a layman in the Catholic left, asked, "Now how bad would things have to be for the top churchmen of the United States to tell American soldiers not to obey orders?"

Romero's successor, Monsignor Arturo Rivera y Damas, words his statements so carefully that both radicals and conservatives quote him. The New York Times reported last March that "the church has moved to a centrist position" that has undercut support for the guerrillas and slowed down the Catholic left. Rivera y Damas has blamed both the government and the guerrillas

for civilian deaths.

Father Chris Brickley of San Francisco, a Maryknoll missionary in El Salvador from 1967 to 1975, knew both men. He said he thinks style was the main difference between the two. Rivera y Damas is more low-key, Brickley said, not as outspoken, but both men have had similar goals.

Four of El Salvador's five bishops outside San Salvador boycotted Romero's funeral. One of them, Pedro Arnoldo Aparicio, told U.S. audiences in a recent speaking tour that international right and left-wing forces are responsible for the violence in El Salvador. The San Francisco Chronicle reported Nov. 20 that the tour was sponsored by the anti-communist Unification Church, the Moonies, and that San Francisco Archbishop John R. Quinn angrily ordered Aparicio to sever his ties with the group. One of the other bishops holds the rank of colonel in the Salvadoran army. Collectively the Salvadoran bishops accused Romero of "encouragement to communist elements bent on manipulating the church and overthrowing our constitutional government."

In the United States, columnists William Buckley, Father Andrew Greeley and Michael Novak have expressed the view held by some moderate and conservative Catholics that Catholic radicals are blundering into areas about which they know little, that they have been cynically used or misled by communists, that they have not, in their ardor, been properly critical of guerrilla tactics. In fact, they say, the church is as blindly radical now as it was reactionary before.

Georgie Anne Geyer, writing in the Washington Star last March, asked, "Why are the Catholic missionaries and other American church leaders not supporting land reforms (in El Salvador)?" Could it be that the church people are accepting the word and position of the far left, which wants to destroy all other organizations so that it can preside?"

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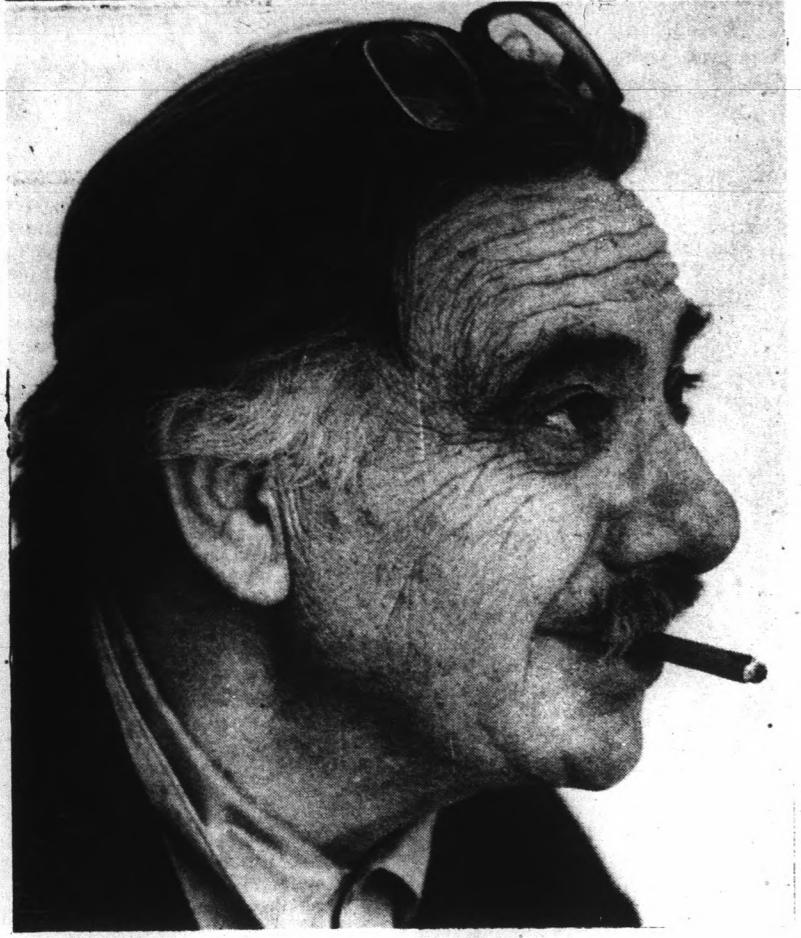
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Director Martin Ritt reflects on his career, actors and the cinema.

## CLASSIFIEDS

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AIRLINE TICKET. One way, Oakland to Newark/NY on World. Good until May 28. \$150., call 731-5624. Keep Trying.

### WANTED

Will buy your used stationary bicycle. Call Lynn, 751-8084. Keep Trying.

### NEEDED

Film dept. seeks dignified lodging for visiting professor during spring semester 1982. Please call Steven, dept. secretary, ext. 1630.

NEEDED: Tutors for reading. Earn 3-6 units. Call 469-1487, Center for Reading Improvement, for info.

### FOR RENT

Winter break. Sublet 1 br. near campus. Private Parking w/d, cheap for right person(s). 587-6859 before 10 am, after 10 pm.

### LOST

Earring Lost: Silver, turquoise, November 25th, sentimental value. Good reward. Contact Jennifer, 826-7756 or 15 McKenzie, Hillsborough, CA, 94010.

### ANNOUNCEMENTS

Pre-med? Pre-Dental? Scholarship opportunity information from physician or dentist currently serving out military commitment. Old Science 101, December 3, 5-7 pm.

Students for a United Ireland meet every Wed. & Thur. at noon. B118 and B119, Student Union.

If you have not yet taken the EPT, your spring classes will be cancelled. Contact the Testing Office in N-Adm 454, by Dec. 4.

EROS Presents Rich Snowden with a program on Male Perpetrators of Incest, Dec. 4, SU Basement, Conf. A-E, 12-2 pm, phone x2457.

Interested in the field of sexuality? EROS is looking for volunteers. Earn credit while gaining field experience. SU Mezz. 113A, or x2457.

CRAFTS FAIR for holiday shopping MONDAY and TUESDAY December 7 and 8 in the Union from 10 am to 6 pm, FREE.

R-U-Y-A-R? coffee be a member of the growing Young Republican Team of San Mateo County. For more information: write to: YRSMC, c/o Mike Kelly, 1305 Hayne R., Hillsborough, CA 94010.

Students for a United Ireland meet every Wed. and Thurs. at noon. B118 and B119, Student Union.

Books Bonanza: Advising Week, Dec. 7-8, the Sociology Advising Center (HLL 373), is having a book sale. Fantastic buys.

KSFS presents Reggae Dance Party, featuring Ras Kidus. 12:00 and 2:00 today in Barbary Coast. Admission \$2.50. Students: \$3.50. General.

### TRAVEL

STUDENT TRAVEL SAVERS. Amsterdam \$310, ow, \$599, rt; London \$284, ow, \$510, \$659, rt; Hong Kong \$299, ow, Australia \$491, New Zealand \$491, ow; Plus Student IDs, Railpasses, Tours, etc. or stop by: CIEE Student Travel, 312 Sutter St., SF 94108, 421-3473.

## Movie maker at showing

# 'The Front' recalls blacklist

By Phil Reser

Does film director Martin Ritt remember someone in particular who helped influence his career?

He pauses and replies, "Not really . . . but some people have influenced my not working . . . Joe McCarthy, mainly."

One of the few Hollywood figures who survived the McCarthy witch-hunts of the late '50s, Ritt will be at a showing of his 1976 film "The Front" at McKenna Theater on campus Dec. 8.

About the film, which shows the effects of the blacklist on members of the entertainment industry, Ritt says, "When I did 'The Front' there was a lot of anger among critics that I had done something on that subject, but I say fuck 'em!"

"I'm one of the few guys who was lucky. The blacklist killed some people. I know of two cases of suicide, a lot of broken homes, careers were destroyed, and financial ruin fell upon many."

At the close of World War II and after serving in the Army, Ritt began to develop a promising career as a television director, when in 1950 he was blacklisted.

He then turned to teaching at the Actor's Studio in New York City, where his students included Paul Newman, Joanne Woodward, Lee Remick, Rod Steiger, Anthony Franciosa and Maureen Stapleton.

At the same time, he made an effort in theater work which proved successful,

bringing him directing jobs on Broadway.

After Ritt's six years of exclusion from film and TV, producer David Susskind took a chance and hired him to make a low-budget movie called "Edge of the City" which, although a financial failure, received good reviews and re-established him as a film director.

He began to make a comeback, developing such highly acclaimed movies as "The Long Hot Summer," "Paris Blues," "Hud," "The Spy Who Came in from the Cold," "The Brotherhood," "The Great White Hope," "Sounder" and his more recent award-winning film, "Norma Rae."

His pictures often concern the way people live together — whether it be on a social or political level. Often called an actor's director, he has worked with such greats as Sidney Poitier, Angela Lansbury, Paul Newman, Orson Welles, Edward G. Robinson, Richard Burton, Carol Burnett and Jon Voight.

"I like actors," Ritt says, "and I rely on them a great deal. I simply put the actors in a situation, try to set them on the right road, and let them go."

"I've worked with a lot of good actors and I look for something genuine in the person. If I feel they have something genuine, I cast them properly and she or he has a chance to be very good. A lot of actors I've worked with have been good. I don't hire one unless I think he has outstanding qualities."

Many of Ritt's films are set in the South. Asked about this, he replied:

"Well I did go to school in the South. With my films, the South has been important because it's going through more changes than any other part of the United States in the last 20 to 40 years.

The essence of drama is change or transition. Therefore, since I have a feeling for it, I gravitate in that direction. I'm going to do another film in Florida starting in April."

As a director, he favors the linear technique — telling a story in sequence. Although he recognizes form as a directorial necessity, he believes the preoccupation with style has ruined many pictures. He doesn't admire tricky camera shots.

"I don't even like to use the zoom unless that's the only way I can get into a scene. I think the zoom is mechanical and overused. The audience shouldn't be aware of the director's work until the movie's over."

Concerning recent popular films, Ritt says, "Like any art form, film reflects the times that exist. These are conservative times and that's why so many escapist films have been successful lately."

Regarding putting political ideas into American movies, he says, "The problem with every picture is that it has to work on the entertainment level first or nobody's going to see it."

He adds, "You can't assume that people are only interested in what you have to say. They're not. They're interested in being entertained. If you want to make a picture that says more you have to take

the burden of making the picture effective or no one will go see it."

Ritt says that controversial movies don't bother him. "I'm sure there are some things I'd like to do that are difficult for me to get off the ground because I've never really had a runaway hit, just a lot of pictures that were reasonably successful. But there is always subject matter which I'm curious about."

### Placement test

### sign-up deadline

The deadline for signing up for the English Placement Test is 4:30 p.m. Friday. All students at SF State enrolling with fewer than 56 units and who have not taken English 114 or the equivalent at another school must take this test on Dec. 12.

To take the test, students must sign up at the Testing Office, N-ADM 454, between 8 a.m. and 5 p.m. today or Friday and pay the \$5 fee at the cashier's office in the lobby of the new administration building.

Bill Robinson, the EPT coordinator, said, "There are exemptions which are listed in the Bulletin and the Class Schedule, but spring registration will be canceled for students who do not take the test on the 12th and have not satisfied the other requirement."

Well, why should we always be anti-war? It's not that we're anti-war, it's that we're anti-war. It's not that we're anti-war, it's that we're anti-war.

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# Opinion

## Perennial flower children

By Andrea Behr

A lot of people carry the '60s around with them uncomfortably like a Thanksgiving dinner that's too rich to digest but impossible to forget. They react with a schizophrenic combination of nostalgia and cynicism when they find evidence of the persistence of '60s vision.

Last month the Chronicle ran an entertaining piece about an appearance by Allen Ginsberg at an anti-war poetry reading, under the headline "Even a Beat Poet Can't Bring Back the '60s." A beat poet, one might more logically assume, would rather bring back the '60s. But Allen Ginsberg has plowed bravely ahead through the '50s, '60s and '70s, and he seems to be attacking the '80s vigorously. He doesn't have to bring anything back, because he brings it all with him.

The Chronicle reporter admitted that he rushed up and down the steps of the hall where the meeting was to take place, asking, "Is this the '60s? Is this the '60s?"

Well, why should it be? There have always been anti-war movements. If we can't be against war without being outdated, we're in big trouble, because Americans are terrified of being out of style.

If it's left-wing, does it have to be a throwback to the '60s? Or if it's strange? or sweet? or naive? or iconoclastic? or peaceful? I wish I had a nickel for every time protesters, non-conformists, radicals, or plain old-fashioned bohemians have been called "aging flower children." It has become a kind of Homeric epithet, applied reflexively.

The coverage of the Diablo Canyon blockade this fall illustrates the media's insistence on calling these folks "remnants" no matter how often they show up. One San Jose Mercury headline said, "Diablo protesters resurrect '60s-style tactics." I suspect that for some veterans anti-nuclear activists, those tactics never died. They just faded from the media's view for a while.

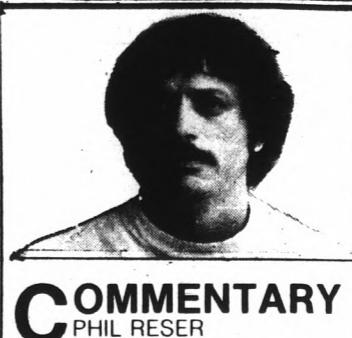
An editorial writer for the Mercury went down there and lost his cool when he saw what was going on. His piece was called "Diablo Canyon: Aging flower children make a last stand." (I didn't hear of any talk at Diablo Canyon of giving up the fight against nuclear power.)

"Most of the demonstrators seem to be in their 20s and 30s. Their improbable clothes, their hair and their speech patterns identify them as aging children of the '60s," he wrote. "Relics of the '60s," he couldn't resist calling them later, "faded flower children trying to relive the glory days of their youth."

A blockader in his 20s was from 6 to 15 years old during the "summer of love." He's not an anachronism; he's a new recruit. If he turns up wearing blue jeans, flannel shirts and Indian bedspreads, that may mean only that that's how he thinks protesters should dress.

And as for the older ones, it never seems to occur to aging-flower-children theorists that some people might have embarked on a way of life in the late '60s that they actually liked, quirky as it may have been, and decided was worth continuing, just as an editorial writer might have started working on his school paper and decided he liked that.

An extreme example of such a person, Stephen Gaskin, who founded a huge



**COMMENTARY**  
PHIL RESER

## Wave Wars

### Searching for the Invisible Romberg

By Robert Manetta

Back issues of the Phoenix reveal that this campus bitches about the same things year after year. Perennial editorial subjects include:

- horrid dorm food
- student apathy
- President Paul Romberg's invisibility

There are two possible explanations: first, dorm food is lousy, students are apathetic, and Romberg is invisible.

Or, students are actually nasty and rebellious. Dorm food, student apathy and Romberg are not the problems — the students who write the editorials are.

A talk I had with Romberg last week brings these two wildly different explanations into clear view.

It was clear during the talk that on one side was a student journalist (me) who sees Romberg as a basically invisible person who thus has much to answer for. "Why have you been so invisible?" I kept asking in different ways.

On the other side was Romberg himself, who maintained that all the hoopla concerning his visibility has just been an invention of the student press. "Who's invisible?" he seemed to ask.

Whose position is correct? That issue hasn't been settled, in the eight years Romberg has been here and most likely never will.

What is definite though, is that there is a problem.

And the problem has a great deal to do with communication.

In the past eight years, many people have attempted to unmask Romberg. One gallant attempt, in the March 4, 1976 issue of Phoenix, gave a detailed life history. Other tactics have included calling him a "robot" (Phoenix, Oct. 30, 1975) and a "ghost" (Phoenix, Nov. 20, 1975). On Groundhog Day 1975, a group of protesters from the Associated Students crashed a private wine party Romberg was holding in his office and called him a "fascist dog" and a "capitalist pig."

Romberg, for his part, says he has tried to make contact with the students by appearing on campus TV, granting periodic interviews with the press and points out that just this fall he was at the renaming ceremony of Mary Park Hall — a primarily student oriented function, he says.

And still the complaints continue. One cannot sensibly say that it is all the press's fault. Nor can one say this is all part of some dastardly plan on Romberg's part.

But what Romberg must realize is that

he has a public relations/communications problem. If he chooses to ignore the editorials and articles that appear year after year, that is fine. But he knows, as does everyone else, that he could put an end to unfavorable student publicity by simply making himself more available and discussing meaningful issues with the students.

Meeting with Phoenix for half an hour every year won't do it. Neither will giving a congratulatory kiss to Mary Park.

Students would like to feel there's somebody doing something way up in the Administration Building. It's assumed a person named Romberg is working hard, but that is only an assumption.

During the talk he asked if there were any complaints about the way the campus was being run. That's not the point. He, for whatever reason, misunderstands the whole visibility issue.

The issue is that many (both press and non-press) feel he is invisible and consider that to be a problem in and of itself. The mere fact that he is not accessible invites the complaints and editorials.

And he knows this.

He said he was "perplexed" about the visibility questions. But he's not perplexed at all. He's intelligent and knows exactly what's going on.

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But of course, he won't listen to the editorials or the complaints.

What will come of it? Not much. Editorials about dorm food, student apathy and Paul Romberg will continue.

And Paul Romberg will remain invisible. That's sad.

Under the leadership of Charles Wick who heads the International Communications Agency and James B. Conkling, who is the new chief of the Voice of America, the Reagan administration plans to initiate "Project Truth," an operation to step up the propaganda battle against the Soviet Union and its allies around the world.

Wick recently outlined to Congress his plan to preserve the Voice of America and to construct two new radio towers in Botswana and Sri Lanka for broadcasting pro-U.S. programs. The programs will be funded by eliminating educational exchange programs and overseas counseling services.

Conkling plans to play down unpleasant news on the Voice of America about the United States and its allies and loosen the restrictions on anti-communist emigres who broadcast the station's foreign language reports.

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## Accident!

A young motorcyclist ran into an unexpected problem yesterday evening as he was heading north on Lake Merced Boulevard — namely, a red Ford Pinto. Witnesses on the scene said the man on the bike, Ernest Eastman, ran into the motorist as the car was pulling out of the driveway leading to SFSU's parking garage. The driver, witnesses said, was attempting to make a left turn onto the boulevard when the accident occurred. Ambulance driver Charles Roseville said a broken wrist appeared to be the extent of the cyclist's injury.

## New laws help women

The criminal justice system is almost exclusively run by men, according to trial judge Lois G. Forer, author of "Criminals and Victims." Often, the only female in a courtroom is the victim. Policemen, attorneys, doctors and judges are usually male.

Nonetheless, feminism has cut sizable chunks out of the legal armor of American patriarchy, at least in California.

Legislation in the last two years has seen many revisions of state laws concerning sexual assault.

Pressure from Bay Area women fearing "Stinkie" the rapist might never be prosecuted led Assemblyman Art Agnos (D-San Francisco) to submit a bill eliminating the statute of limitations on rape, which was three years. A compromise bill was adopted, extending the statute of limitations to six years (AB 303), according to Agnos' aide, Claude Everhart.

Everhart described passage of several other major bills.

Added to the legal definition of rape have been the forcing of one's wife to have sex against her will (AB 546) and sexual intercourse compelled under duress of threatened future harm (AB 1151).

Sex with a person incapable of giving

consent because of mental disability is prohibited when the aggressor is assumed capable of recognizing such disability (AB 1422).

Prosecutors may no longer require rape victims to submit to lie detector tests before taking their cases to trial (SB 1440).

Also, state lawmakers in the 1979-80 legislative session brought an end to court-ordered psychiatric examinations of women who say they have been raped (SB 500).

The prison sentence was increased and probation prohibited for forcible rape cases; and the multiple rapist is now required to serve consecutive, rather than concurrent, terms (SB 13). Previously a rapist given three five-year sentences could be out of jail in five years; now he must stay in prison 15 years.

A new law eliminates the requirement that the rape victim show evidence (such as blood, bruises, torn clothing) of having resisted a man in order to have grounds for charging him with rape (AB 2899).

The punishment has been increased for object rape (using an object to penetrate the victim's body) (AB 3420).

— Steve Greaves

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## Campus congestion

# Parking problems on the upsurge

By Eve Mitchell

Like most of San Francisco, SF State has a problem with parking.

With a total campus population of 30,000 students, faculty and staff, the campus is comparable to a small city with many cars and a limited number of places to park them.

There is an influx of approximately 6,000 to 8,000 cars to the campus daily and about 3,500 parking places, according to Jon D. Schorle, director of the Department of Public Safety.

Of the 3,500 parking places, 2,500 are allotted to students and visitors in the main parking lot near the dormitories for 50 cents a day. Students who reside on campus may purchase a semester or yearly permit to park in the main lot.

The remaining 1,000 spaces are provided for faculty and staff in 12 smaller lots on campus. Parking decals are required for these lots and cost \$60 a year.

However, free parking is available for students after 5 p.m. in Lot 1, near the New Administration Building; Lot 4, between the Library and the Creative Arts Building; Lot 6, on the west side of

the Creative Arts Building; and Lot 7, behind the modulux buildings.

"It's common for the students' parking lot to be more than 90 percent full at mid-morning and as high as 70 percent to 80 percent at mid-afternoon," Schorle said.

Although there is a large turnover of parking spaces during the day to accommodate most of the influx of cars, there is still the problem of parking space availability and the issuing of parking tickets.

"The biggest complaint I see from people in the campus community is that we don't have enough spaces. Another is cars taking up two spaces or in places where there aren't any parking spaces," Schorle said.

According to DPS, the most common violation is students parking in faculty lots during the day without parking decals, which carries a fine of \$10. More serious violations, such as parking in blue-zoned disabled slots, carry fines of \$25.

Two full-time parking enforcement officers are responsible for issuing warnings and citations. DPS officers can also

give out tickets. All parking regulations enforced at SF State follow the California Motor Vehicle Code.

DPS's jurisdiction is limited to campus, except on 19th Avenue and Holloway, if a vehicle is parked in a blue-zoned disabled slot without an identification placard.

According to Cathryn Money of DPS, there has been an upward trend in the number of parking violations on campus. Money said on the average there are about 600 citations given out each month and peak months for citations occur at the beginning of each semester. For example, she said, there were more than 1,500 citations issued in September.

Citations can be paid for or contested in Municipal Court at the Hall of Justice, 850 Bryant St. Fines can also be paid by mail.

Revenues collected from these parking fines are turned over to a state fund for the development of alternative forms of transportation, such as improved mass transit systems, van- and car-pooling. Last year, \$42,087 from SF State went to this fund.

Presently there are no plans for expansion of parking facilities. However, Money noted, the new automated gate system recently installed should ease the congestion of peak morning hours.

"All we ask is that students have the right change. Any combination of 50 cents will help speed things up," she said.

## CSUC fights fee rise

By Ann Senuta

Monday's small but vocal demonstration against student fee increases was just one of many protests beginning throughout the California State University and Colleges system this week.

At SF State, United People of Color, an ad hoc organization made up of representatives from 14 different student groups, spoke with President Romberg.

At Hayward 25-30 people met with university president Ellis McCune, and a postcard drive to Gov. Jerry Brown was initiated by the Associated Students. At Sonoma petitions were signed and a "large" rally was held, according to one student.

As of Tuesday, the San Jose State Spartan Daily newspaper knew of a petition and postcard drive on their campus. The Spartan said San Diego began this drive two weeks ago after meeting with Gov. Brown to protest the fee increase. Brown, according to the Spartan, was against the fee increase.

And at Chico, the president's office said one student came in on Monday to talk about the fee rise, but the president was unavailable.

Armando Denys, the Ethnic Studies representative and an organizer of the demonstration here, said that Romberg has not returned the letter of support the students asked him to sign, but said the president did agree with the students.

Denys said the other campuses were planning their own actions, and their demonstration here was just a beginning move.

"We will be waiting for the letter we

See PROTEST, page 8.

## Violence

Continued from page 1.

But Van Slyke said DPS would gladly hire female students for the two openings now available with the escort service. The service does not escort women off campus, so he suggests parking on or adjacent to campus.

A DPS officer will escort any one requesting the service during hours work-study students are not available, he added.

There should be more and better lighting, faster replacement of lights not working, and better security in some buildings in which night classes are held, King said. Van Slyke suggested it might be wise to have all night classes held clustered in a few buildings as possible.

While debate continues on safety, students can teach themselves how to minimize the risk of being assaulted and what to do if raped.

"There is no substitute for a qualified course in self-defense (which includes prevention and protection)," reads the 30-page free booklet recently published by the San Francisco County Sexual Trauma Services.

If nothing else, such a course can prove invaluable for instilling self-confidence, said King.

Women are advised to be aware of their surroundings, trust their intuition (and act on it), keep all home and car

doors and windows locked, have emergency numbers handy, and know how to use a weapon and the rights that go with it if they choose to carry one.

Anyone can be raped at any time.

"Far from being sexual, it is a violent assault on the body, the mind and the spirit," Bode wrote. One in four women, and one in 10 men in the United States will be subjected to some form of sexual abuse, according to a 1979 study by the Queen's Bench Foundation in San Francisco.

"Often the police are more sensitive than victims' friends or relatives," Eberth said of officers in the SFPD sexual crimes unit who receive special training. San Francisco is one of the nation's top two cities in the number of victims to receive medical treatment, Eberth said. She has eight full-time staff people who will have seen 700 to 750 sexual assault victims by the end of the year. Three out of 10 rape victims in the city report to the police, Eberth said. The national average is one out of 10.

"America is a misogynous (woman-hating) culture where rape and wife-beating are joked about and women are seen as pieces of meat that want and need to be victimized," King said.

Women are fair game. It's gotten so men aren't just — 'just' — raping anymore. Now they mutilate and tor-

ture, as well. Just like it's been open season on blacks, so it's war on women. Any one who's vulnerable (is a) prime target," King added.

The Women's Center has a slide/talk show about both the blatant and subliminal messages in not only the pornography industry (which is larger than the film and record industries combined, according to Andrea Dworkin in her book "Pornography"), but also on album covers and in advertising. These messages condone or encourage violence against women, King said.

As late as 1977, legal literature often blamed the rape victim, said Linda Eberth, director of SF Sexual Trauma Services.

"Now the literature blames the assailant, but jurors still tend to blame the victim," Eberth said. She said the women's movement in the past decade has made sexual assault an issue.

A rape victim now has rights to immediate county-paid medical care, a complete physical, treatment to prevent venereal disease and pregnancy, a full explanation of treatments given and of alternatives available, hospital counseling services and referrals. Victims also have the right to read the medical report and call for additions and corrections, and to refuse to make a police report or release evidence.

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## Bookstore beeper earns its keep

By Eve Mitchell

Electronic security measures at SF State's Franciscan bookstore have reduced theft by less than 50 percent since its inception in January 1981, said Mike O'Leary, general manager of the bookstore.

Revenues lost to "shrinkage," of which theft is a major part, decreased from \$120,000 in fiscal year 1980 to \$65,000 in fiscal year 1981. Clerical errors, mispricings and miscalculations in inventory procedures also add to the money loss.

Since joining the bookstore staff in 1980, O'Leary surmised that nearly 5 percent of the gross sales in fiscal year 1980 were lost to shrinkage factors — and 80 to 90 percent of this was due to bookstore theft, he said.

The strange construction of the bookstore has contributed to the high theft rate, O'Leary said.

"The configuration of the store — the corners that are hard to watch, the dead aisle space, were factors," he said.

Textbooks account for most of the thefts, O'Leary said, but other stolen items range from "spiral notebooks to

T-shirts."

The security system is based on a decoding system, said O'Leary. Books and other items are marked with an invisible code. When purchased, items are decoded by clerks who pass them through an electronic desensitizer that removes the code. If an individual leaves the bookstore with an unpurchased item, an electronic sensor located near the exit is activated and sounds an alarm.

"It does work. It's not just a system where we're manipulating somebody by pressing buttons somewhere. It's a fairly sophisticated electronic technology," O'Leary said.

The factor for error is slight. "But as long as there are a couple of percentage points we'll automatically assume that we may have made an error," he said. Most errors result from cashiers who have not decoded an item correctly.

Reaction to the system has been "understanding," said O'Leary.

"I think that generally most people understand the rationale. If we had let this continue they would end up paying a higher price for things," O'Leary said.

## Layoffs—

Continued from page 1.

Chancellor Glenn S. Dumke has set a Dec. 7 deadline for all California State University and Colleges campuses to present plans to offset the \$20 million cut from the 1981-82 budget.

Goldstein said the Senate is doing everything it can to reduce expenditures and obtain money from other sources such as cutting down on hiring temporary clerical help, reducing recruiting expenses and freezing purchases of supplies and equipment.

These things can be tapped to make up some of the money, he said, so that fewer faculty positions and class sections would have to be cut.

"Academic quality is our number one goal," he said.

## Women win editor posts

For the first time, both of SF State's campus newspapers will be run by women at the same time.

Karen Franklin was named managing editor of Phoenix for next semester on Monday. Katherine Mahoney will be the Golden Gater's managing editor.

Franklin, 24, was managing editor of the San Francisco Neighborhood Perspective. She returns to the Phoenix staff after a semester break following two semesters as a reporter.

Mahoney, 22, was a Gater reporter last spring and city editor this semester. She has interned at Boulevard magazine.



Phoenix photo/Charles Hammons

Electronics stifle would-be booknappers.

## Protest—

Continued from page 7.

gave Romberg and we want to see what lobbying efforts he will be taking on behalf of the students on this campus," said Denys. "He says he is arguing against student fee increases in the legislature. We want to see the results of his arguing."

Romberg told the students who burst into his office on Monday that "you are fighting the wrong people. You should be talking to Sacramento." He was not available for comment as to whether he

had signed the letter yet. Associated Student Body President Yvette Terrell said she is glad to see students interested in the fee increase issue and actively doing something about it. But she added, "the objective of this organization goes hand in hand with what I am trying to do. I would like to coordinate things more with them. Logically it is better to have everyone united than to be fragmented."

Terrell said she and delegates from

## KSFS puts in bid to use airwaves

By Jim Muyo

An attempt to get SF State's campus radio station, KSFS, on the public airwaves is off the ground — again.

The station currently broadcasts over FM cable 100.7, Viacom television cable channel 19 and over FM 88 in the SF State dorms.

Station General Manager Dave Gibson, 24, said he believes this is the sixth time in the station's 35-year history a request has been put before the Broadcast Communication Arts Department to allow the station to reach the public.

Gibson, general manager since June, said the reason the request has been denied the last 10 years is that the station "directed riots in the late '60s."

During the campus strike of 1968 the radio station directed students to "where the action was," Gibson said.

"But I think that's more of an excuse," said Gibson, adding that the station must now convince the BCA brass that it can be responsible enough to aid the community.

Perhaps the station's biggest obstacle is the licensing stipulation by the Federal

Communications Commission. Under current rules SF State President Paul F. Romberg would have to carry the station's license, said Gibson.

Last December Gibson proposed to the BCA Department that KSFS be allowed to go public. He said the response he received was generally good. He was told that the station would need two things before the department would approve the proposal.

First, the station had to have a full-time faculty position filled. That is, a full-time faculty member must be involved in work relating only to the operation of the station. Gibson said the station now has that faculty member — next semester Janellen Hill will be the station's workshop coordinator.

The other requirement is that the station show that it is aware of the needs of the university and its student community.

The station is meeting this request by changing its format from new wave rock to diversified styles of music, Gibson said. An entirely new wave format may have alienated some of the faculty from the station, he said. The station still plays some new wave music.

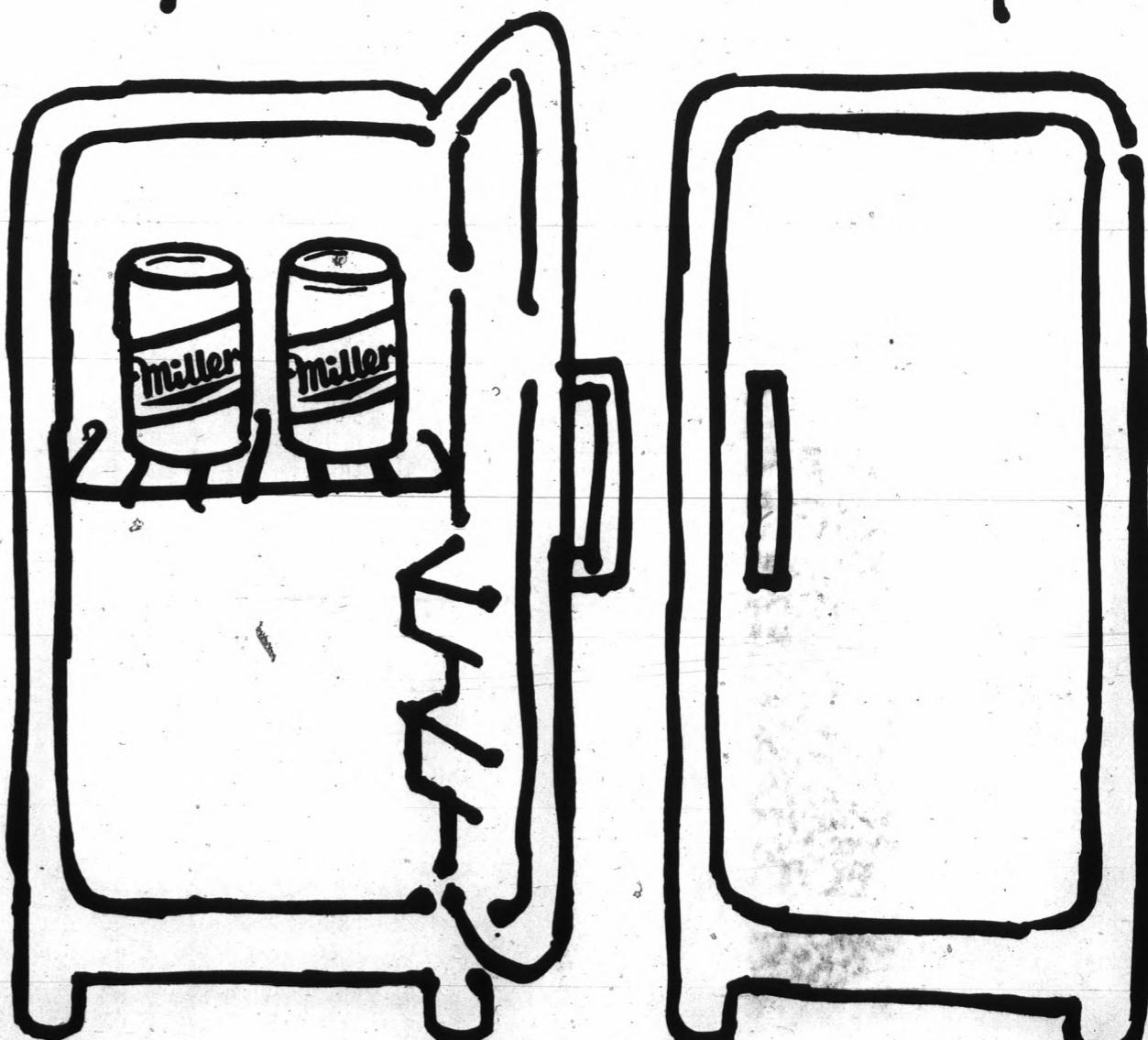
Getting department and university approval is difficult enough, but the station must also have FCC approval before space on the radio band is granted. The FCC requires that a field rating survey be done to determine whether a station can fit on the band without interfering with other stations.

Gibson estimates that it will take at least three years for the station to raise money, receive FCC approval and get the necessary equipment to operate the station once the station receives the Broadcasting Department's backing to go public. Gibson said the initial cost of putting the station on the air would be about \$40,000.

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"Those college kids think they're so smart."

"Yeah, but only we know if the light's on in here."



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# Centerfold



Phoenix photo/Tom Levy

Dez Cadena, frontman for L.A. punk band Black Flag, pumps his show full of anger. This response from a fan is emblematic of the punk spirit.

## Rocking The City

Like an accidental discovery by some mad scientist, punk rock pushed its way out of the spirit-crushing economic laboratory of Britain onto the unsuspecting international music scene. The icons of the fledgling punk movement — the Sex Pistols — made their way to fame by promoting images of themselves as obnoxious, ugly rebels spitting on established society.

By the time the punk image aroused sufficient media interest to make it in middle-class America, the mood in Britain had shifted away from the violent ugliness of the original punks to a more stylized version of the same thing, with more music and less hate. The mainstream rock 'n' roll music industry latched onto a label for the new music, and "New Wave" was born.

America missed out in the beginning of punk. San Francisco, for example, spawned many interesting new bands, which were labeled as punks, like The Dils, The Avengers, The Mutants and The Dead Kennedys. The bands had trashed-out looks and powerful, rumbling sounds; the band members had the "we're so angry" rap down too, but there was no real punk conviction to the music. So the new-wave tag was perfect for America: ambiguous to mean something not punk, but not just rock 'n' roll.

In the meantime, thousands of kids throughout the guitar-playing world, excited by the energy being pumped into this new-wave scene, encouraged by the relative simplicity of the music and by all the new bands suddenly flooding the rock scene, started forming bands of their own. The result was a move away from the sterile, overblown pomp of AM radio's platinum-album version of rock back to the roots of rock — simple but powerful, expressive, statement-oriented music.

Call it punk, or blitz, or new romantic; it is all part of the new wave that has washed over the popular-music scene, opening many minds and ears to what music really is about. It may mean dollars and cents to show business moguls but to millions of people, rock music is a real and vital part of life. The new wave rolled in a few years ago but it hasn't crested yet.

Every big city has its scenes where people gather feeling that something, whatever it is, is happening. It may be important, it may just be fooling around, but it is the scene, the right place to be. A scene is a state of mind as well as a place to go. A major city like San Francisco has numerous scenes, and each one has its own structure of places, publications, promoters and people who indulge in the pleasures offered. Scenes develop around new places or new art forms or new things to do. Every scene has its trend setters and its dedicated followers of fashion. A maxim for these People Magazine, scene-oriented 80s could be "you are how you play."

The rock 'n' roll club scene in The City today is interesting for several reasons, not the least of which is its size. In the vast suburban sprawl of Los Angeles, as one City of the Angels expatriate put it, "The problem is that L.A. doesn't have one club scene — it has at least six or seven." And as a local rock promoter said, "In New York more clubs open or go out of business every month than there are clubs in San Francisco."

The Bay Area has dozens of clubs where rock bands occasionally play, but the new-wave scene consists of four or five clubs where the music is actively promoted. The creative element involved in writing and performing music that is up to date musically, socially and politically is concentrated in a very small area. One long-time serious observer and participant in the local new-wave scene said, "San Francisco seems to be less of a draw for bands seeking commercial success and more of a place to get their acts together. Here, there is a sense of conscious non-conformity."

The Mabuhay Gardens, the Fab Mab or simply The Mab; whatever you want to call it, this club is at the central core of the San Francisco music scene. The Mab is worthy of note because it was the first San Francisco club to provide a showplace for new-wave music. The bands are all different but the Mab remains the same, including the man who runs it, Dirk Dirksen.

In the "TGIF Night Life" listings of the San Francisco Examiner the Mab is said to undergo a "Dr. Jekyll-Mr.

Hyde transformation; the Filipino restaurant turns into a punk rock niteclub." Though the analogy is clever it isn't necessarily accurate. Located at 443 Broadway, in the midst of San Francisco's best-lit flesh peddling clubs and sleaze shops, the Mab never was a place to take Grandmother out to dinner. With its ragged palm fronds and bamboo poles nailed on the walls, the Mab's atmosphere is as representative of the Philippines as Colonel Sanders is of the deep South. After the so-called transformation takes place, the Mab assumes its true identity.

In the early days when the Mab was enjoying its initial rise to above-ground notoriety, Dirksen had already established his policy of booking what he calls emerging bands. Some of the bands to play the Mab were Blondie, The Ramones and Devo. Today's struggling young acts include such future household names as Toxic Reasons, Swinging Possums and Tungz. Why does he stay committed to emerging acts instead of climbing the business ladder along with his illustrious former clients?

Dirksen said, "The amazing thing is that there are always new, young faces, and the scene is still as exciting as it ever was. If you stay with emerging bands you'll stay on top of the music. Bands like Blondie and Devo have become settled; they're caricatures playing lounge music. My commitment is to local bands because that's going to keep you current."

Give a beer bottle a good, solid throw out the front door of the Mab, across Broadway, and it will smash on the sidewalk in front of the Stone, the San Francisco base of a trio of niteclubs calling themselves the Keystone Family.

Bands get their acts together playing the Mab and with any luck and talent they may work their way over to the Stone, which is much bigger. It is common for bands to play back and forth between the two clubs. Playing the Stone is a step up, but going back to the Mab isn't necessarily a step down. Often a band will move from headlining at the Mab to being a supporting act for an out-of-town band at the Stone.

The Sound of Music, a place with a good/bad reputation as a hardcore punk club, is difficult to figure. Most of the bands playing here also play the Mab, but no direction has ever really been established for the club.

Nestled among the sleaze peddlers of the Tenderloin at 162 Turk Street, the frequently troubled Sound of Music is indicative of the rapidly changing San Francisco music scene.



Phoenix photo/Jeff Glorfeld

**Pastels' John at the Palms on Polk.**

When the original Sound of Music went under in October, Paul Backovich of RRZ Presents — a local promoter of underground music — took over management of the club. He planned to re-name it Severely Muted, book high-quality underground bands, both local and national, and keep admission and drink prices to a minimum. His goal was to make the club a place where people would go out just to go out.

"I'd like to see this place lose its bad reputation," he said. "Ultimately, I'd like this to be a place where people can feel comfortable, see good bands, hang out with their friends, have a few drinks and not get fleeced in the process."

It was an honorable idea, but despite his good intentions — and we all know which road is paved with those — it never came to be. Within a week Backovich had pulled out, because of "personal problems," and the club was once again the Sound of Music.

Kerry Adams is now booking bands for the club. He is very outspoken and has definite ideas about the club's direction.

"The Mab is dead," he said. "The Stone is fucked and the I Beam is gay. There's no place to hang out in this town."

Like Backovich, Adams sees making people feel comfortable as the most important aspect of running a club.

**"You have to make people feel comfortable at your place or they're not going to show up."**

"The idea is to remain underground, but there won't be a dress code or anything like that. We're trying to market an image. In the past there were all kinds



Phoenix photo/Tom Ley

**Dickheads rock hard at the Stone.**

of problems — gestapo tactics at the door, that sort of thing — and you just have to make people feel comfortable at your place or they're not going to show up," Adams said.

But the Sound of Music's hard-earned reputation as one of the roughest and grittiest clubs in town has not faded. It is still a place where people wear 15-pound-biker boots not just for style but as a handy means of defense.

The Mab is a scene in itself. As Dirksen says, "Most of these other venues last three or four months, so there isn't the necessary continuity to get their stuff together. Some of the value of our organization is that we've been here consistently, 365 days a year, so that as a member of the audience, you can say 'I can go down there any day, I don't have to check listings, I can just drop

down there any time between 10:30 p.m. and 2 a.m. and see anywhere from three to five acts for a relatively reasonable price.' We haven't changed our weekday rates since the beginning."

Because the Mab is so well established, other clubs, like the Sound of Music, must try and find another niche to fill. The Keystone clubs are taking the sawed-off shotgun approach; if they cover enough territory, they're bound to make a hit somewhere.

Bobby Corona runs all the Keystone clubs — Berkeley, Palo Alto and the Stone in San Francisco. He is responsible for the entertainment at the clubs.

"We try to keep a financially balanced mix along with an aesthetically balanced mix," he said. "It's difficult, without paying too much, to keep a steady supply of nationally touring talent. But with the musically rich San Francisco scene there's no need to have nationally touring bands every night. In clubs such as ours there are very few constants. Talent changes from night to night."

However, the Keystone has made moves to give patrons some regular events to focus on. Wednesday is reggae night at the Stone. Monday night in Palo Alto is called "Fat Fry" and features country music, and every other Monday night in Berkeley is something called the Pyno Jam.

"We've made some commitments to comedy, blues, new wave," Corona said. "These days we've found that almost anything works in all three of our rooms."

**"The I Beam can only be one thing, and that is an integral part of city life."**

The I Beam, at 1748 Haight Street, is another relative newcomer to The City's new-wave/rock 'n' roll scene. Unlike the Keystone, the I Beam has established itself with a firm format of live new-wave rock on Monday nights, recorded dance rock on Tuesday and Wednesday nights, and disco the rest of the week. Originally a gay disco, the I Beam started having live new-wave bands play there almost two years ago on a try-it-and-see basis.



Bruce Joyner of the Unknowns commands new-wavers at the San Francisco Stone.

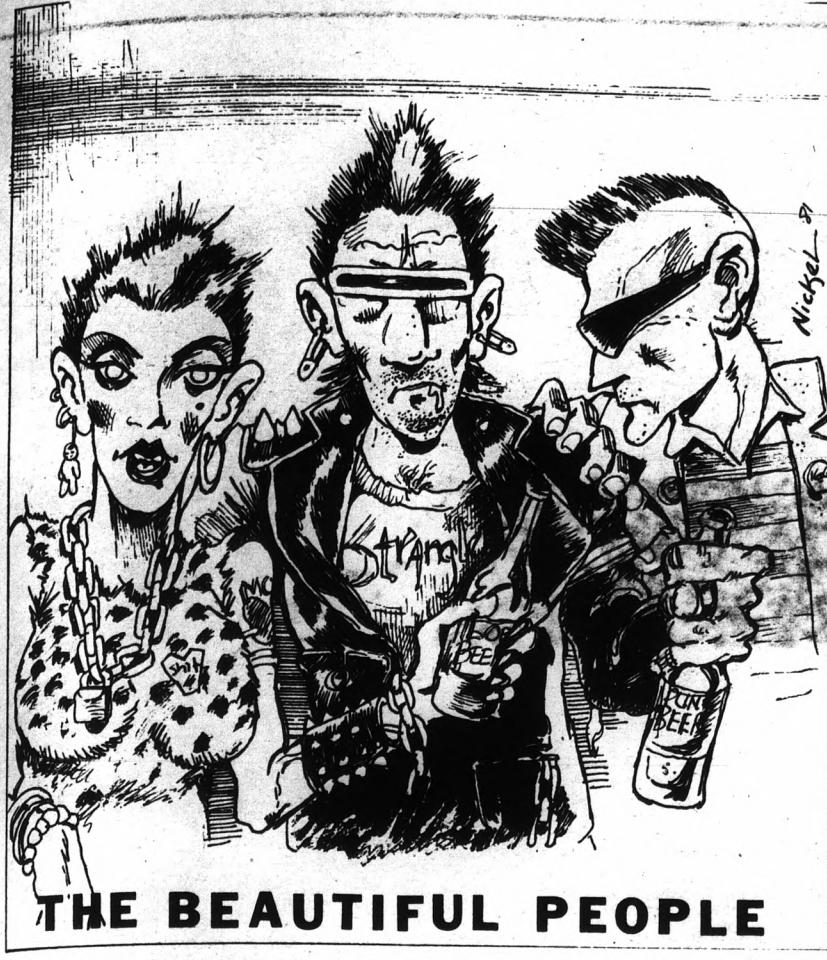
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"The and that is not I where y Kellma

During scene's radical

Verbs



## THE BEAUTIFUL PEOPLE

Artist's rendition of the latest punk chic.

Sanford Kellman, the club's owner, is new at the rock 'n' roll business and his perspective is unique among local club owners in the new-wave-rock scene. "First of all," he said, "we don't have to make money on band night. We feel that we are providing a very important service to the rock community. If we can bring good bands into the club, and keep our door price down, we feel that the community will support us and what we are trying to do."

"The I Beam can only be one thing, and that is an integral part of city life. It is not Disneyland, not the kind of place where you only go once a month," Kellman said.

During the local new-wave-music scene's brief existence, there have been radical changes in the venues available for

new bands to play in.

"It has changed from one of a total vacuum, in terms of the large Graham-type shows being the only things when we came onto the scene," said Dirksen. "Since the Mab started its policy of supporting emerging groups, a number of venues attempted to open with that type of philosophy. Unfortunately, they made carbon copies."

When Dirksen tries to explain why his club is successful and so many others haven't been, he begins to sound more like a banker than a promoter of often radical rock 'n' roll. But he is a survivor and other aspiring entrepreneurs would do well to listen.

"When you have a venue like we do — less than 500 capacity — it is one of the most difficult to keep it alive," he said.



I Beam elbow room; wild youths take a breather.

"Because when you have a success you don't really generate enough reserve to offset a disaster."

"San Francisco is extremely competitive by the geographic uniqueness of it, and a lot of people unfortunately don't see beyond. When something is working, such as our commitment to emerging artists, they all figure, 'well gee they're doing it; let's do it too,' but then you're beginning to slice the market up into smaller and smaller pieces so that there's never really anyone who can generate enough money."

Dirksen has his commitment at the Mab. Kellman runs his unique little world over at the I-Beam. Corona is hedging all his bets with the Keystones, and Adams wants everybody to come and live at the Sound of Music.

Is this the scene? What of the omnipresent Bill Graham?

It sounds almost biblical, but before there was new wave, before there was any other kind of new music scene in The City, there was Bill Graham Productions. The feeling among local club owners and managers seems to be that the Graham organization is above competition.

According to Dirksen, "I don't look at the charge that Graham is monopolistic really as a valid observation. I see it as more that people are imitators rather than innovators. When people moan and sort

of piss in their beer, saying, 'Ohhh, Graham has everything sewn up,' it isn't so much him as it is the lack of imagination and professionalism on the part of the other people."

"Of course," Dirksen admitted, "it is difficult when you have an extremely strong organization, and someone else has a fledgling organization trying to get their act together, so that as newcomers do come into the area it is difficult to get a foothold."

Howie Klein should know what he is talking about. As a contributing writer for BAM Magazine, DJ on radio station KUSF and guiding figure behind San Francisco-based 415 Records, Klein really gets around.

"The Bill Graham organization always has been committed to stimulating a local music scene by treating bands very professionally and booking local bands on big shows," he said. "People may be alienated or not, and I certainly don't want to defend his pricing, because I'm not too happy with it myself, but don't you think Bill Graham would like prices to be low so he could attract more people?"

Part of Graham's organization is The Old Waldorf. The Waldorf isn't much of a part of the local new wave scene because of its location at 444 Battery St., deep in the heart of The City's financial district. Queenie Taylor runs the club and handles the booking chores.

"Dirk has a built-in scene at the Mab," she said. "People can't say 'let's go to the Waldorf. We don't get drop-in business because of the location. People come here because of the acts only."

Taylor doesn't try to be ahead of the trends in music. "We're a mainstream club," she said. She books her acts through 10 major agents and she said that most of the big-name acts she books won't play on the same bill with an unknown local band.

"Eighty percent of them are specifying comedians to open the shows," she said.

Ken Freidman learned the ropes of the booking business from working for Graham's Superb Productions. He created quite a stir on the local new wave scene when he opened a venue in a huge, seedy old theater on Market and Seventh Streets, and called it the Market Street Cinema.

The place was ideal for rock shows — better than the Warfield Theater down the street, because the Cinema had removable seats on the main floor to make room for dancing. Freidman did a good job booking artists that were hot on the new wave scene, and the large crowds that filled the Cinema indicated that there is a demand for more big-name out-of-town acts in The City.

That is why many people were surprised when the Cinema closed just a few



Verbs lead singer Greg Tyner at the I Beam; Music 'to be' by.

Phoenix photo/Jean Gauthier



Phoenix photo/Tom Levy

**Dirk Dirksen, "godfather of San Francisco punk," surveys the scene in front of his club, the Mab.**

months after it opened. What happened? According to Friedman, The City received too many complaints from the Cinema's neighbors about the noise generated by the bands. He was told that he could either have the building sound-proofed, or stop having shows there. He rescheduled the remaining shows at other venues.

Two of the shows were held in the On Broadway, a nice little place upstairs from the Mab, and also leased by Dirksen. As Dirksen was quick to point out, "We don't work with Kenny — we're bailing his ass out of a problem because he has no venue."

As for what is in store for Friedman's

#### Good-time dancing fever at the Mab.

booking enterprises, "The best way to keep in touch with what I'm doing in terms of shows is to listen to college radio stations — KUSF, KALX, KSUC — they're the ones that know what's going on."

So, what about the bands? What do the Verbs or Impatient Youth or Crucifix get out of the deal besides the chance to play their music for an hour in front of a dozen or so fans and a bunch of nimrods from Rodeo? At the Mab, bands get a percentage of the take at the door. Top bill gets the most and on down the line. If nobody shows up, the band doesn't get paid.

"We pay a percentage," Dirksen said, "because our way of looking at it is that we're in partnership. We're their San Francisco partners. Therefore, why would I guarantee somebody something? We don't print money, we don't get it from heaven."

"We're the administrators for the group," he said. "The burden of promotion is on us. If a group doesn't have any kind of following or doesn't have a hook on which you can build, how the hell do you write a press release?"

"We have as open a policy as is possible for first-time bands — in other words, I am a firm believer in the constitution."

Just because you think somebody is going to commit murder, you can't arrest them for murder."

Stanford Kellman, on the other hand, pays his bands a guaranteed amount of money plus a percentage of the door. "I think that if you give the band just a flat percentage, then in a total disaster everyone comes out a loser," he said.

**Story by  
Jeff Glorfeld**

Joseph H. Ackerman contributed to this story.



Phoenix photo/Tom Levy

## New Wave rules OK in the City

What is in store for local scene-makers? Britain is the birthplace of all the recent major trends. British sensibilities spread over to New York where they are Americanized. One local musician whose band has done well in the Big Apple said, "New York is the toughest audience because they've seen it all. It's hard core; the people are hard core, the club owners, everybody. To win over New York is like the big challenge."

A new scene based upon pure, unadulterated, narcissistic fashion consciousness is starting to change the face of the new wave. Rolling Stone magazine calls it "blitz," but local fans are calling it "new romantic." This so-called new romanticism represents a complete rejection of punk values like cathartic violence and shock-value ugliness. No black leather and motorcycleboots, and no denim.

Bands, as usual, are at the leading edge of this fashionable trend. Look for bands like Spandau Ballet, Visage, Ultravox or Duran Duran, if you want to check out a scene where the musicians like the show when the audience talks the next day not of what or how the band played but of how everyone was dressed.

But here in San Francisco, black leather is still de rigueur and the new romanticism is not likely to make any great inroads for a while. The music is the reason for the scene here.

Dance music is what's important in The City. Every club owner is keeping an eye on his dance floor, because that's where the bands make or break the shows. And the fans seem to agree; if you can dance to it, it's okay.

Ken Friedman said, "Open space for dancing is one of the most important things."

Sanford Kellman added, "It's (dancing) obviously a basic human experience. It is something that is very deeply embedded in the human experience, and I would be very surprised if any meaningful kind of music such as rock could not be incorporated in that way. The dance-rock format has definitely helped us grow."

The rising costs of running a club, reflected by increases in ticket prices, is a major concern of most of the people on the scene. Some club owners say the bands are responsible for escalating prices, others say it's booking agents playing clubs against one another, but everyone agrees the scene is thriving.

Last Friday night, for example, the

audience for Friedman's show at the On Broadway, featuring Iggy Pop, spilled out of the club and into the street. At \$10.50 per ticket, the Iggy show was the elite scene. Trendy people sporting the latest fashions stood out among the young, loud and snotty kids hanging around outside the Mab.

Across the street at the Stone, the Dickheads, the Unknowns and No Sisters played to a full house at \$6 per ticket. The crowd was a blend of fans of each band, overflow from the clubs across the street and a sizable group that didn't like any of the bands and had a great time shouting insults at everybody.

How is the health of the local scene?

Howie Klein said, "It's better now than it was before. There was no golden age, it was never easy. Exciting new bands are coming out all the time. There was never a time when it was better. Ticket prices have gone up and that's a big drag, but I'm not positive inflation hasn't gone up more."

Kerry Adams sees it differently. "There's no doubt in my mind, the scene is splintering. For some reason there's no camaraderie like there used to be," he said.

Dirksen agrees with Klein. "The good old days sucked," he said. "There's

more activity in the scene here than anywhere else."

Peter Woods is the guitarist for Romeo Void, a promising local band and the first to move above the "emerging" category and into the ranks of professional in a long time. The band has been touring extensively in the past year and has been thrust into the mainstream of big-time rock. Woods' feelings about the music provide a fitting illustration of the differences between the two musical worlds. "We've been on a Graham show," he said. "Everything just happens. We were well taken care of. He knows how to put on a show, there's no question about it."

"He asked us to open a show for Journey. We said thank you for asking us, because that's really a compliment, but we couldn't accept — not out of any prima donna thing. It's just that Journey represents everything I hate about the state of mainstream rock 'n' roll — no passion, no soul, no feeling — pure formula. They're talented people — I'm not denying that — but their music is so gutless, so predictable."

"I think that's been the whole reason for the new wave, for being — to get back to the energy that was lost, and the commitment, and the taking of chances."

# Egypt's act of "treason" angers Arab world

By Eve Mitchell

The jubilation that much of the Arab world expressed after Anwar Sadat's assassination last October was a result of Middle East conflict over several years, said Dr. Michel G. Nabti, speaking at the International Forum of the World Affairs Council in San Francisco.

"It reflected, as far as the Arab world is concerned, the hurt that cut so deep over the Palestine issue. It was much more than just an act against the state or the life of one person," Nabti said.

Nabti is director of the Western Regional Office of the League of Arab States.

The most radical and militant reactions were displayed by Syria, Iraq and Libya, who form the most hardline Arab states opposed to negotiations with Israel, he said.

"In their pronouncements following the assassination, they said that this was the consequence of Egypt committing treason against the Arab world," he said.

In particular these countries saw Sadat as a "traitor" against Egypt, the Arab community and the Palestinian cause.

Their resentment evolved from the Camp David accords that, in their view, favored a bilateral compromise between Israel and Egypt while ignoring the Palestine question, said Nabti.

A major provision reached at Camp David was the return of the Sinai to Egypt in April, which fostered much of the resentment of the Arab community towards Egypt's role in the negotiations.

Other less militant Arab countries, such as Tunisia, Lebanon, Jordan and Algeria, issued general statements that Sadat's assassination was "a lesson of history," Nabti said.

Although most of the Arab community offered Egypt little sympathy, Sudan, Somalia and Morocco made their condolences known.

This tabulation of Arab reaction provided a perspective of Arab sentiment toward Egypt. Nabti emphasized that this consensus was generally negative since the Camp David accords.

"For example, a Jordanian government spokesman said that 'no peace formula could succeed or render results if it excluded the Palestine question,'" he said.

Although to many Western observers

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As part of the fair, music majors will perform in the afternoons in the Barbary Coast and basement lobby, where the crafts will be set up. Margaret Alderdice, and Lianne Araki, oboe, will play wood-

wind trios from 2 p.m. to 3 p.m. on Tuesday.

Jehudit Herman and Andrea Reynolds will perform the London Hayden Trios on flutes and a cello from 1 a.m. to 2 p.m. on Monday and Tuesday. Light classical guitar and flute duets will be played by Sandra Betti and Sergio Funes from 2 p.m. to 3 p.m. on Monday and from 3 p.m. to 4 p.m. on Tuesday. Rita Ziegas, on clarinet; Julie Court, on flute;

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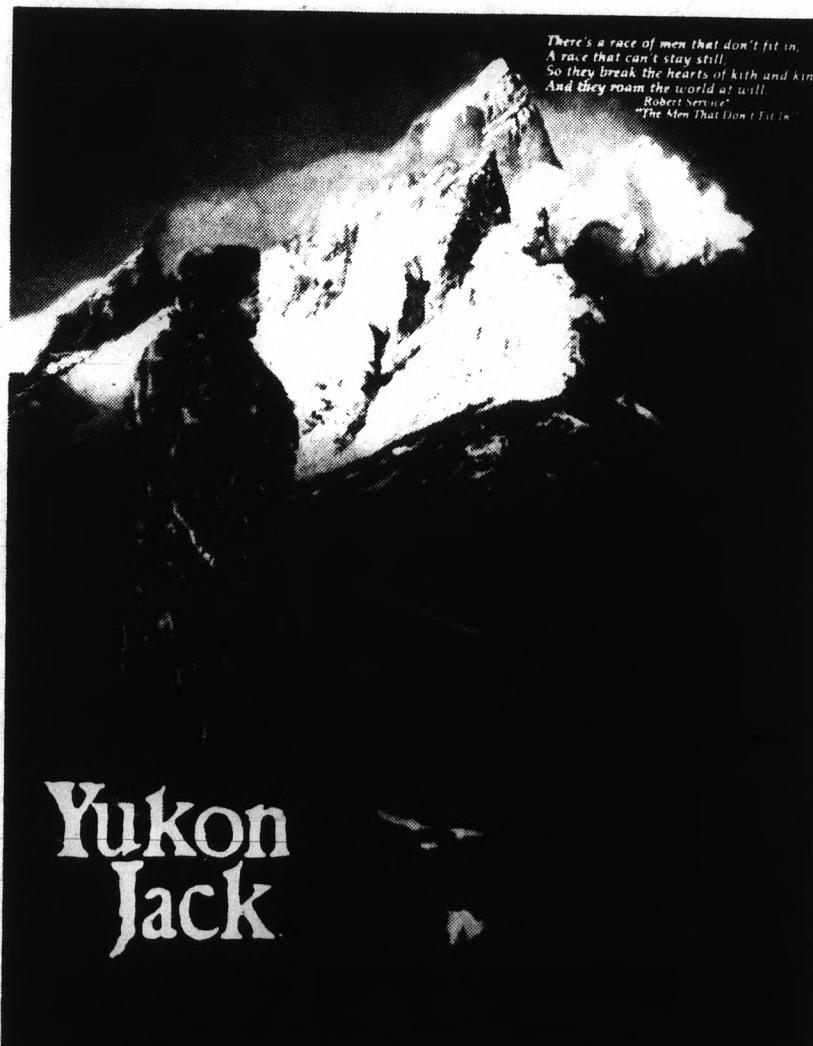
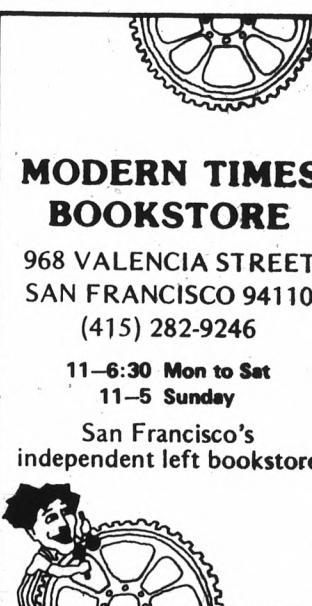


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## Union space reshuffle irks student groups

By Charles J. Lenatti

Representatives of La Raza Unida Estudiantil and Students Against U.S. Intervention in El Salvador here clashed with the Master Plan Committee over the expansion of the Franciscan Shops bookstore and the relocation of student organization offices.

"Is this a student union or a bookstore?" asked an irate Desree Mourad, a member of SAUSIES.

Master Plan Committee chairman Eddie Carranza and Dan Cornthwaite, managing director of the Student Union, met with students on Nov. 20 and 24 to discuss a proposed 2,200 square-foot expansion of the bookstore and the relocation of seven offices which accommodate 19 student organizations.

The committee proposed moving the offices, which now have a total of 1,530 square feet, into five offices and a large "gang room" in another part of the building.

Although the organizations would gain over 700 square feet in total space, they would lose office space, according to Mourad, who said the proposed "gang room" would be too noisy and crowded to function as a meeting or organizational facility.

At the meetings, students questioned the priorities of the committee and the Student Union Governing Board, which will act on the committee's recommendations.

"What is the purpose of the university?" Mourad asked the committee. "To educate students or to make sure the bookstore makes a profit?"

Wayne Zimmerman, SUGB member who attended the second meeting, said representatives from the bookstore did not attend either meeting because they did not feel the necessity to talk to students since they had the support of the president of the university and the administration.

"Students are non-entities in this situation," said Zimmerman.

Zimmerman said the bookstore had not met all the stipulations of the SUGB's space recommendation, which allocated 2,200 of the 3,900 square feet the bookstore originally requested on the basement level.

Because the Franciscan Shops had not formally accepted the governing board's offer, Zimmerman said the SUGB could rescind the proposal.

However, said Zimmerman, five of 13 members of the SUGB are non-student appointees who are not responsive

to students' needs.

The students on the board, he said, are afraid that if they act against the bookstore, President Paul Romberg will use his authority to veto their action.

Michael O'Leary, director of the bookstore, said last week he sympathizes with the student organizations' dilemma of shrinking space.

But he said he has been told by the university to improve the bookstore, which lost over \$11,000 last year. The only way he can make the bookstore successful, O'Leary said, is with more space.

He said the bookstore needs the space to sell textbooks more efficiently and to store and sell non-textbook items such as supplies, gifts and general books.

Selling textbooks has historically been a loss operation, O'Leary said. In order for the bookstore to stock textbooks for every class, the textbook department must be supported by income from other items.

In October, 30 percent of the bookstore's total sales were in non-textbook items, said O'Leary. For the bookstore to survive, it must do at least 35 percent to 40 percent of its business in non-textbook merchandise.

O'Leary said next semester the bookstore plans to introduce new items such as running and tennis shoes and camera and photo equipment.

Expansion would provide storage space for bulk items such as paper supplies and enable the bookstore to pass savings along to students, said O'Leary.

He also said expansion would provide the bookstore with a larger area to sort and return unsold textbooks. Thirty percent to 40 percent of the textbooks ordered for the fall semester were not sold, he said, and the bookstore currently lacks an area to efficiently return them.

O'Leary said that with additional space, the bookstore will have no excuse for operating inefficiency and will be able to refrain from raising textbook prices.

"I don't think the way to do it is to stick it to them (students) in textbook prices," he said.

Bidding for the renovation is scheduled to begin Jan. 8 and construction has been set to start on Jan. 25. However, according to Barbara Crespo, chairperson for the SUGB, if the committee fails to submit a recommendation to Romberg by Dec. 16, the last scheduled board meeting, nothing would be signed until next semester and the renovation would be delayed.

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**WORLD AIRWAYS**

## French cultural crusade

Bay Area

radio station

By Christian Clenet

In a little room in his Oakland house, Emmanuel Serriere plays records, announces them in his native language and interviews prominent people of the French community. He tapes and edits the program cautiously for his 20,000 to 40,000 listeners.

Each Wednesday at 2 p.m. on KCRF, 89.9 FM and each Saturday at 10 a.m. on San Mateo's KCSM, 91 FM, Serriere's radio program is on the air.

But his French program, which has a record of longevity on the radio, may very well die soon, Serriere said. Financial troubles have always been his *bete noire*. For the past few months the situation has become so bad that he is considering closing down.

"If it keeps going this way, I just stop everything," Serriere said.

He said that since the beginning of the venture in 1976, he's lost \$25,000 in station fees and in equipment. His present program costs \$100 per hour, which Serriere pays mostly with his own money. He receives little financial support from listeners and less from French authorities.

The latter infuriate Serriere for their indifference and apathy. He has asked the French Consulate for funds for the past five years, and so far has received a mere \$250. From the office of the Prime Minister he received a polite answer but no money and the contribution of the French radio networks has been limited to a few taped programs.

Gone are the glorious days when France spent a great deal of effort and money to accomplish the mission given by God himself to spread French culture and civilize the world. Worried about her critical economic situation, she is not interested in the presence of French radio in the New World. Until France



Phoenix photo/Dominique Nicolas

"Bonjour, this is Quebec a la carte."

recovers, her divine *mission civilisatrice* will not take place in Northern California.

"The French community in the region does not give a damn either," Serriere said, showing a study done for KQED in 1978 by Crain Associates. The study says that only 3.4 percent of the listeners are French people residing in Northern California. An estimated 66.9 percent are American, 33.6 percent of whom are students of French.

While deplored the indifference of the thousands of French people residing within the 50-mile range of his broadcast, Serriere attributes his large American audience to a trend he calls "francomania."

"It is very easy to sell anything French in Northern California these days," he said. "Even escargots and cars sell now."

Even Quebec is French enough to be sold, *et voila*, "Quebec a la carte," Ser-

riere's new program on the music and culture *Quebecoise*.

Serriere feels for now that he must produce "Quebec a la carte" in English although the songs are in French. He uses English, he said, in order to convey the nature of his cultural sojourns into Quebec. Finances providing, his next program, slated for the near future, will be entirely in French.

Despite all his frustration, Serriere can hardly resist his weekly escapades into Quebec or his native land. He also finds it a pleasure to use his modern equipment, including an audio mixer and reel-to-reel, for the series.

His will to preserve a French presence among California radio stations is what keeps him from giving up.

"I believe in the survival of French culture," Serriere said, with no trace of irony in his voice, "whether it is good or bad, whether the accent is from Quebec, Louisiana or France."

Out of a record \$16,030,000 budget, the Citizens Committee says that only \$1,043,000 is spent on locally produced programs.

## KQED future hinges on board election battle

By Charlotte Clark

The questions raised by this year's turbulent KQED election will be harder to answer than the question of who will fill the nine Board of Director's seats.

The ballots will be cast by 5 p.m. tomorrow, and the results announced at the Dec. 10 board meeting. But defining KQED's future direction and what the "public" in broadcasting means will take considerably longer.

These issues have been hotly debated by the 27 candidates vying for a chance to set KQED policy. An equally hot issue has been the fairness of election procedures.

"I feel angry about the way the election has been handled," said Ed Herzog, coordinator for the Citizens Committee for Public Broadcasting.

The Citizens Committee, a coalition of television producers, community activists and educators, and other independent petition candidates say unfair and biased election practices favor the board's slate of candidates.

Critics say the layout of the ballot places the board-nominated candidates at the top, listed together as one slate. All the petition candidates are listed together in alphabetical order even though the nine Citizens Committee candidates are also running on one slate.

The outcome of the election will affect the balance of power on the board which is responsible for establishing general programming direction, setting policy, hiring and firing and budget-making.

"If a number of independent candidates are elected it could have profound effects on public broadcasting," said board member Henry Kroll, a vocal critic of KQED's move away from local programming.

Kroll, one of five insurgents elected last year, wants to see KQED reinstate a nightly news program and increase local programming. If the majority of vacant board seats goes to management critics, KQED could see a change in that direction.

The Citizens Committee wants to see more of KQED's resources used for programming that meets the needs of the community.

"We want to see programming that is mainly produced for local consumption by local people instead of buying videotapes from Public Broadcasting System," said Herzog.

Out of a record \$16,030,000 budget, the Citizens Committee says that only \$1,043,000 is spent on locally produced programs.

"Their reasoning has been that they can't afford to produce local programs," said Herzog. "They are shifting the emphasis away from public broadcasting to compete with commercial broadcasting."

Supporters of KQED's move to produce fewer local programs say that the sophistication of today's audiences and skyrocketing production costs make the local programming KQED pioneered in the '50s and '60s impossible today.

In the black and white days of the '50s all of KQED's programming was local, said Jon Rice, KQED's first program manager. The station couldn't afford anything else and little else was available.

Those were the days of small screens in big boxes and two or three channels to choose from. No color. No cable.

KQED's studio, a converted dressing room-bathroom at the top of the Mark Hopkins Hotel, held two people and the lone camera. To get a wide shot the cameraman had to back up into the bathroom.

"I think it's sad and tragic that local programming has become so expensive," said Rice. He estimates the cost to produce a half-hour show has soared from \$300 to \$35,000 in the 28 years he has been with the station.

"Think of how many \$25 and \$30 members that is," mused Rice.

Compared with the expense of local programming, "Washington Week in Review," bought from PBS, costs \$150 a show, said David Hill, KQED board chairman.

Rice added that the expense tends to make you careful. In the early days he ran a show on memory improvement and canceled it after the second session because the instructor couldn't remember the material.

The loss to the station was minimal: no large ad campaigns were involved and very little was invested in production expenses. Cancelling a show now would be expensive.

He said today you either do things that will be successful or meet enormous needs, like "Bad Moon Rising," a documentary on Ku Klux Klan activities, or "Broken Arrow," on nuclear proliferation.

Critics say it is a matter of priority and too much KQED money is being channeled into "for-profit subsidiaries" like converting Channel 32 to a "pay-TV" operation, and turning FOCUS, the membership magazine, into a slick, up-town production.

"One of the priorities is to continue to provide entertainment and cultural programming that will appeal to a middle-class audience that will support the station," said Kroll.

## Center tells how to stay warm without going broke

By Bruce Bjorum

A windmill and a sun, representing the dual interest of SF State's Energy Information Center in solar and wind energy, form the logo created by Barbara Zingaro, a junior majoring in graphics. It won the \$100 first prize in the center's logo contest that provided it with a trademark and allowed graphics students to exercise their talents in preparing professional work.

The center promotes energy conservation by giving practical advice, said center employee Diana Chu, a junior majoring in design and industry. Pacific Gas and Electric Company's Energy Conservation Services sponsors the center.

The other contest winners were Ward Martin Ruth (second prize), Beth La Dove (third prize) and Gordon G. Wong (honorable mention).

This semester, PG&E spokesmen visited the campus to demonstrate weather stripping, which is placed around windows and doors to cut infiltration of cold air, and to talk about wind energy. In the spring, an energy forum will feature a series of speakers, ranging from scientists at the Lawrence Livermore Radiation Laboratory to representatives of Friends of the Earth, said Chu.

A wind energy project sponsored by the center will bring a 1,000-watt wind



generator onto campus that could fuel the batteries for campus workers' electric carts. This will be a class project for engineering, meteorology, and design and industry students, Chu said. The exercise will focus on a windmill loaned from the Machine Aeropower Corporation of Berkeley.

The center is a campus resource for people who need help with PG&E bills, who want to be referred to environmental concern groups, and who need research materials for papers, Chu said. The Public Utilities Commission requires PG&E to instill public awareness and to promote solar and wind energy.

PG&E's motive? "We can't go on indefinitely expanding — we have to slow down and stop the constant expansion of energy use. When customers cut back, PG&E doesn't have to fire up the big coal and oil generators," Chu said. "That way there's also more electricity to give to new industries."

Conservation does not mean suffering, it means efficiency, Chu said. The peak period for energy use is between noon and 6 p.m., which is when consumers should be most conservative.

The center is in Room 305 in the biology building. The phone number is 469-2515.

The SF State cable system is now

## A video dish to feed campus

By James M. Uomini

Beginning next semester, SF State will receive television programs directly from satellites with its own \$5,000 satellite receiver dish.

The new dish will sit on top of the library and should be running by the end of January, said Val Sakovich, director of instructional television for the Audio Visual/ITV Center.

The center plans to receive programs from the American Educational Network. The network broadcasts specialized programs free of charge for various occupational interests, such as law enforcement and the legal and medical professions, Sakovich said.

AV can tape the programs and later broadcast them on the campus cable system or Viacom Cablevision's channel 35. SF State academic departments can request that a program be taped for classroom use, Sakovich said.

The educational network also sells textbooks which may be ordered by an instructor wishing to offer a program for credit.

The network pays for its shows by airing low-key commercials or "infomercials," which provide information about companies with a soft-sell approach, Sakovich said. The fine line between a commercial and infomercial is not entirely clear, Sakovich said. "I'm not sure when it becomes a commercial."

The satellite dish will also receive commercial broadcasts and Public Broadcasting Service transmissions, but these cannot be broadcast without permission.

The SF State cable system is now

limited to borrowing satellite services already carried by Viacom. With its own dish, AV will be free to receive other services, with permission from the broadcasters.

The SF State faculty is becoming increasingly interested in classroom use of video, Sakovich said. Workshops are held to introduce instructors to the facilities and services available.

"Every day at least two or three people want to know about video in the classroom. We are here to serve the faculty, who in turn serve the students. We're not just interested in the technology because it's fun," said Sakovich.

### Dance benefit

The People's Translation Service's dance benefit will be on Saturday, December 5, from 8 p.m. to 2 a.m. at "The Farm" at 1499 Potrero (near Army and 26th Streets). Performing will be Tropical Nights and Localmotion. Tickets are \$5 at the door. Call 654-6725 for more information.

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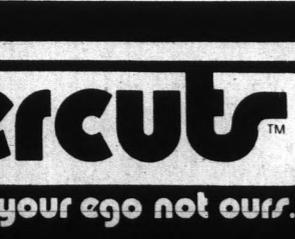
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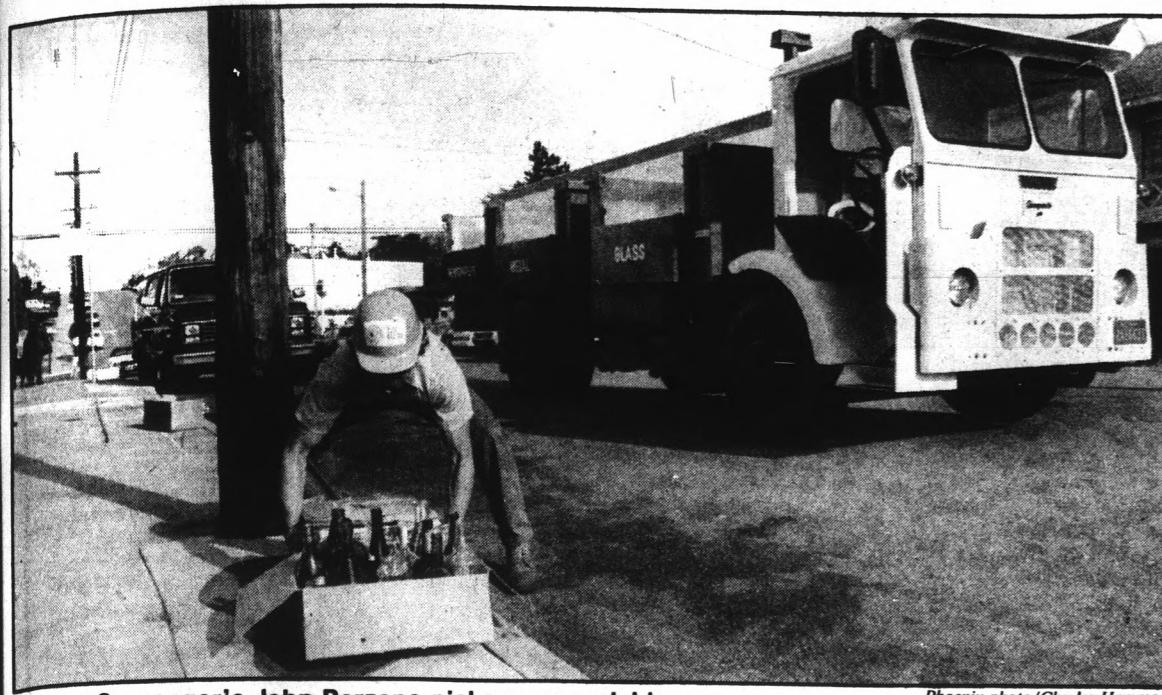
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ORIGINAL DEFECTIVE



Sunset Scavenger's John Borzone picks up recyclables.

Phoenix photo/Charles Hammons

## Curbside pickup of recyclables comes to City

By Jules Crittenton

Yesterday's newspapers, used cans and discarded glass may be worth more than it costs to throw them away.

A year-long program to test the feasibility of curbside pickups of recyclables began Monday when Sunset Scavenger and Golden Gate Disposal, the city's two private refuse removal companies, set out to prove that more of yesterday's trash can be diverted from the dump and put back into the system.

But the success of the privately financed Golden Sunset Recycling program, Sunset Scavenger President Leonard Stefanelli said at a press conference last week, depends on the cooperation of householders in the test area, which is bounded by Lincoln Way and Ortega Avenue to the north and south, and by 34th and 43rd avenues to the east and west.

Sunset Scavenger's customers in that area have been asked to separate newspapers, cans and glass from their garbage, which is to be picked up free of charge on their regular collection day.

A special collection truck, itself recycled from a standard garbage truck, follows the regular truck on those days, servicing about 700 of the 3,398 test households a day. Each day's collection of recyclables are taken to Sunset Scavenger's transfer station at Tunnel Road to be weighed and sold for reuse.

Sunset Scavenger processes more than 600,000 tons of garbage a year, 19 percent of which is now recycled, according to Stefanelli. With curbside pickups, Stefanelli hopes to increase that figure to 25 percent.

"It doesn't mean that all the garbage will go away" said Roger Boas, the city's chief administrative officer who also spoke at the inaugural conference. "But for every ton that

doesn't go through the (garbage disposal) system, customers will pay less."

San Francisco is presently one of the most expensive places in the country to throw things away because of the distance to the city's dump site, said Terry Trumbull, chairman of the State Solid Waste Management Board.

The present landfill site in Mountain View will last another two years at the present rate of fill, Trumbull said. A successful recycling project could add years to the life of the dump, he said, and spare San Franciscans the cost of hauling garbage an additional 30 miles to the closest alternative site at Altamont in the East Bay.

Recycling will save Sunset Scavenger \$21.50 per ton on transportation costs, according to Mike Abramson of Whitaker and Baxter, Sunset Scavenger's public relations firm. Whether the cost of curbside pickups, estimated at about \$165,000 in the first year, will be met depends on the amount of materials collected and the prices available on resale.

Curbside pickup service will be expanded to other neighborhoods if the initial test is successful.

Although similar programs exist on state aid and volunteer labor in 17 other California cities, the Golden Sunset program is the first to be financed and operated on a private basis, Trumbull said.

Golden Sunset has the approval of all parties concerned, including state and city government and local environmentalists.

"We're delighted," said Jane Olsen, president of the San Francisco Community Recyclers, which has 10 pickup sites in the city. "We back them 100 percent," she said, noting that the program represented no threat to her non-profit organization.

"There's so much trash that there's room for everybody," echoed Ed Gendason of the Sunset Community Education Center, which has a collection site at 3151 Ortega Ave.

## Japanese war detention, victim talks of redress

By Donna Cooper

A victim of the Japanese relocation movement in the United States during World War II, says that she sees many of the same personality characteristics — such as quietness and conformity — witnessed in the camps in fourth generation Japanese-Americans.

Kiku Funabiki, who spent three years at Hart Mountain Detention Center in Wyoming, spoke Wednesday at a forum on Japanese Redress and Reparation sponsored by the Asian Student Union at SF State.

"This is not really a Japanese-

American issue," she told the 40 students attending the forum, "but a human rights issue."

Funabiki recently testified before the U.S. Commission on Wartime Relocation and Internment of Civilians. The Commission began hearing testimonies from former inmates of detention camps to find out if there is reason for redress.

The victims are seeking financial reparation to compensate for loss of income, false imprisonment, emotional and psychological damages and loss of life and health due to government actions.

"We are seeking monetary compensation because we live and work within the

American legal system where any injury is corrected by monetary compensation," said Funabiki.

"It took us this long to ask for redress because the process of silencing us was almost complete and because it is so painful for us to talk about."

"During the black revolution and student revolution our consciousness was raised. We have something cogent and tangible here. For the first time ever, we are telling our own stories through our own eyes, our own experiences without any outside manipulation."

"I've gotten something very positive out of these hearings," she said, "and that thing is pride."

Gunny Sax spokeswoman

Continued from page 1.

SKLAR: There is a very big difference. Herb Caen is a brilliant writer and a great humorist. I think it's his job to poke fun at the foibles and weaknesses of the city. And 98 percent of the time, as I've told him, I laugh through the tears. He wants to see the city succeed and he cares about the Muni passionately, so he has every right to criticize.

Quentin Kopp is a demagogue, a man totally devoid of principle. It was his votes during the early 1970s that cut most of Muni's maintenance budget and got us into the problem we're in now. He will do anything to get his name in the newspaper.

He would roll over his grandmother with a tank if it would get him on the front page. The next day he would accuse the tank of rolling over his grandmother. He has no business being in politics. He and Herb Caen are very different people.

PHOENIX: What are the prospects for weekend Metro service?

SKLAR: No, fare increase hearings in this city are like announcing that there is a bubonic plague. There was no increase for 10 years. I decided to put one through in 1980 and I said every two years we would come back, as long as inflation continues, for a fare increase.

We're going to come back this spring for another. We have the lowest fares in North America and probably Western Europe as well. We cannot exist with a 32 cent fare, that's what it is when you buy a Fast Pass, so we'll be raising our cash fare and our pass fares.

If the Board of Supervisors elects not to grant it, they will have to make a decision as to whether to come up with more money by taking it away from police, fire, health and parks and we're not for this, or whether to cut service.

The earliest either could happen is sometime after July 1982. If President Reagan continues with his current policies of funding rockets and bombs instead of transit, it may never happen.

PHOENIX: You don't anticipate funding for weekend Metro service in the

next budget either?

SKLAR: We don't see it coming. The only way it will happen in the next budget year is with the changes of the other weekend services. If people are willing to give up certain things in exchange for Metro we'll do it then.

The other alternative is the passage of the downtown assessment district. This would relieve some of the burden of our weekday expense of providing service to the downtown highrises. Let them pay their fair share and we'll have more money for other things.

PHOENIX: Will you handle the next fare increase approval differently?

SKLAR: No, fare increase hearings in this city are like announcing that there is a bubonic plague. There was no increase for 10 years. I decided to put one through in 1980 and I said every two years we would come back, as long as inflation continues, for a fare increase.

We're going to come back this spring for another. We have the lowest fares in North America and probably Western Europe as well. We cannot exist with a 32 cent fare, that's what it is when you buy a Fast Pass, so we'll be raising our cash fare and our pass fares.

If the Board of Supervisors elects not to grant it, they will have to make a decision as to whether to come up with more money by taking it away from police, fire, health and parks and we're not for this, or whether to cut service.

We're trying to ponder the different fare alternatives now. Announcing a possible figure doesn't make any sense until we have some hard numbers.

## Bargain hunting

### Discount designer duds

By Cathy Hedgecock

Two long racks of designer jeans stretch the length of the small, shoe box-shaped room. Eager shoppers pore over the racks, checking sizes, unfolding shirts and sweaters, comparing the marked prices to crossed-out original prices.

Calvin Klein jeans, originally \$40 to \$44 are \$30 to \$33. Jordach and Sassen are cut from \$40 to \$34, and the precious name labels on the back pockets are included.

This is Designers Loft at 591 Mission Street, which specializes in jeans and casual wear. It is one of more than 30 discount clothing stores in San Francisco selling high-quality and slightly-flawed clothing at 20 to 80 percent off retail store prices. Most of these stores have clustered in the Mission district to be near clothing factories, and five are within three blocks of Designers Loft.

"I never bought designer jeans until I started working here," said Loft salesclerk Jodie Jackson. "They were just too expensive."

Along with the jeans, wool and acrylic sweaters from \$10 to \$25 cover one wall, and small selection of men's shirts, jackets and belts all at 20 to 60 percent discount, fill the corners.

Like many discount stores, Designers Loft is tucked away on the second floor of a warehouse-type building, and would be easily missed if not for the small signs with arrows and directions that lead you there.

It's not only the unobtrusive locations that make discount stores hard to find; the lack of advertising also leaves them unknown to many shoppers.

"We don't advertise because all of our business is from word-of-mouth," said a spokeswoman for Gunny Sax Factory Outlet.

Adverse reactions from department stores which sell many of the same clothes at higher prices has prevented advertising.

"A lot of girls come in (to department stores) and say, 'I'm not going to pay \$60 for this when I can get it cheaper somewhere else,'" the spokeswoman said.

Sore is right. The Gunny Sax spokeswoman would not give her name; neither would a spokeswoman for Macy's, who also had to check with a supervisor before even that title could be used.

"Our company makes money from what it sells to retail stores," said Gunny Sax spokeswoman. "Outlets are a way to dispose of seconds and irregulars."

Macy's spokeswoman said her store loses no customers to discount outlets.

"We don't compete with them," she said. "Macy's is more luxurious. It has built up to compete with Saks Fifth Avenue or Magnin's. The image of Macy's attracts a different clientele. It's a more formal atmosphere, but it's comfortable, very comfortable. There's no pressure, no hurry."

Virginia Kester, an SF State student, tried, but did not like, discount stores.

"The clothes don't look as nice, so it makes you pass over some sections," she said. "If the store looks nice, it makes me want to spend money. I'll be more likely to buy even a pair of socks."

Most discount stores are far from luxurious. No carpeting, no fancy displays, one large dressing room instead of private stalls, a few sales clerks, and large crowds in a small space commonly earmarked discount outlets. "Whenever you get a bargain, you have to pay for it in some way," said Gunny Sax spokeswoman.

Gunny Sax Factory Outlet, 524 2nd Street, sells only Gunny Sax brand. No



100 percent silk garments await thrifty shoppers.

designer jeans here: frills and lace abound.

Sundresses, peasant skirts and blouses, camisoles and floor-length dresses trimmed in ribbon, fill the overstocked racks on the store's left side.

To the right, more lace blouses for women and racks of dressed and skirts for girls. Most are of top quality, the same as in retail stores, the spokeswoman said.

Irregulars (slight sewing errors) and seconds (large flaws, holes, broken zippers) are also sold. The regular quality goods come from closeouts and from past seasons.

"They may be from past seasons, but most can be worn without it being really noticeable," she said.

Prices for dresses are \$10 to \$25 compared with retail prices of \$20 to \$40. Skirts sell for \$8 to \$15 instead of \$15 to \$25. Sundresses are \$10 to \$15, formal dresses \$25 to \$35 and camisoles \$6 to \$10.

Throngs of mostly teenage to middle-aged women crowd between the racks in search of bargains, and tempers can flare. "The saleslady was such a bitch," fumed one patron as she stomped out the door. "It was so crowded in there," her friend replied. "I don't blame her."

Few discount stores sell men's clothes, but one carried only men's — Clothing Clearance Center, 695 Bryant Street. Inside the large white warehouse, the extremes of fashion challenge shoppers to find a logical starting point.

On the left — suits: two and three piece, wool, polyester, blends, pinstripes, plain, plaid, Yves St. Laurent, Pierre Cardin, Oleg Cassini. Corduroys start at \$70, and wool and designer suits sell for \$130 to \$200.

Straight ahead — ties: knits, plain, lightly-patterned, loudly-patterned and (gulp!) bright, bright green. All are \$10 to \$15.

On the right — causal clothes: sweaters, jeans, overalls, jackets, jogging suits. Most are half to one third off the original prices.

All over — sales people: not pushy,

especially helpful for finding suits. No price listed.

Another specialty discount store sells only silk. A dingy gray neighborhood surrounds the neat chocolate brown Silk Factory building at 99 Mississippi Street.

It seems like an oasis from the littered streets and vacant lots outside. But the inside is even better. Smooth, shiny, aqua, vermillion, emerald, ruffles, pleats, slits, belts and bows fill the supermarket-size room. Dresses, blouses, robes and pants, all 100 percent silk.

Prices are higher than at regular discount stores. Pants run lowest at \$25 to \$32 a pair; jackets, blouses and blazers are \$30 to \$75; kimono-style robes are \$65 to \$80 and dresses are \$69 to \$139.

A few dresses and blouses have noticeable spots, but the wide selection makes them easily avoidable, and most damaged goods receive a greater discount in price.

"Our prices are like wholesale, 40 to 80 percent off," said assistant manager Blanca Renteria. She said the store's owner buys silk goods direct from the designers, then sells them at the lowest possible price.

"We buy from the same places as Macy's, Saks Fifth Avenue and Little Daisy," she said. "but not everyone can afford \$500 for a dress. He (the owner) wants everyone to be able to buy a silk dress or blouse."

This tour ends at Ulla Shoes, 205 2nd Street. Discount shoes, sandals and boots fill half the store, while retail-price shoes take the other half.

Both sides get a lot of business, said manager Marilyn Olcese. "People come from all over to shop outlets — Chico, Stockton — we even had a couple from Washington last week."

Out-of-towners and locals can buy a map and guide for \$1 at any discount outlet. It lists about 30 stores with addresses and types of goods sold.

"It's a thrill to get a good bargain," said Olcese. "I think these stores are the market of the future. Many people can't otherwise afford nice clothing."

## Zippy

Continued from page 1.

man responsible for him, Phoenix pinned down Griffith in his Mission District apartment.

"Zippy is me, but I am not Zippy," said 38-year-old Griffith, whose quiet thoughtfulness belies the loud thoughtlessness of his most successful creation. "Zippy is not the way I live my life. If it was, I couldn't function."

"Zippy's mind works like a TV set," he said. "You're watching a detective show, and suddenly a woman is putting on deodorant — it's like that," he said, snapping his fingers. "Zippy doesn't know about systematic thought, and he is incapable of following a thought through from start to finish. He gets halfway into it, and then something will trigger a whole new thought."

Zippy's rambling patter of non sequiturs, Griffith says, corresponds directly with that of real microcephalics, as pinheads are known in clinical circles.

"I met one in Connecticut in 1972," Griffith said. "The first words out his mouth were 'Are you still an alcoholic?' And then he just went on. He had an enormous vocabulary and a tremendous range of interests, but there was no sustaining thought pattern; he just flowed from one thing to the next, with no connection."

Zippy the Pinhead is a different kind of cartoon character, and Griffith, in his own way, is a different

kind of cartoonist.

"Most of the cartoonists I know are saturated in comics," he said. "As a kid I was into comics, but at 14 I stopped, and decided I was going to be a serious artist. Whatever cartoonist there was bubbling up in me was suppressed."

In pursuit of an artistic career, Griffith spent the early '60s studying art at the Pratt Institute in New York, and hanging out in Greenwich Village cafes. But the serious artist in him was confounded by a lurking comedian.

"These two parts of me were always in conflict," he said. "It wasn't until I saw the first underground comics, Roy Crumb's work, that I saw a way to put the two together."

Griffith made the shift into cartooning with "Mr. Toad," a character who still appears in Zippy strips, and with "Young Lust," a parody of romance comics that is still in publication, rating among the best-selling underground comics of all time. Griffith is taking RSO Films to court over "Young Lust," for using the title he says is associated with his product.

Inspiration for Zippy came from a number of sources, Griffith said, among

# Arts

## The making of a musical: 'Seesaw' springs to life

By Linda Aube

It's tights, leg warmers, tap shoes, sweat pants and sweat for eight weeks. It's "Don't forget the crescendos and decrescendos . . . Move in on the circle, people, or we'll end up in the orchestra pit . . . Come on people, I want quiet on that stage." It's the joyous sound of Cy Coleman's music and Dorothy Field's lyrics sung by strong young voices overflowing with optimism.

From the germ of an idea to opening night, the making of a musical is a complex, joyous, exhausting and exciting project. Talent, long hours of rehearsal and hard work meld together and, with luck, spark those illusive qualities that breathe life into the printed word.

In that great tradition of American musical comedy, Theater Arts Department's director-choreographer Jorge Cano has chosen "Seesaw," an adaptation of William Gibson's play "Two For the Seesaw," as their 1981 premier production. He calls it a dazzling, high-gloss show.

"It's a relatively modern play, very presentational, very show-biz," said Cano. "It's the story of Jerry Ryan, a not-quite-divorced WASP lawyer from Nebraska, and Gittel Mosca, a Jewish refugee from the Bronx. They meet, fall in love but choose not to 'live happily ever after.'

"'Seesaw' has something for everyone: a catchy tap number, driving ballads, love songs and a production number resplendent with top hats and bright lights," he said.

Although the schedule is proposed a year in advance, casting doesn't begin until eight weeks before opening night. Resumes are collected and individuals are auditioned by strict equity rules.

"It takes about three days," Cano said. "The first day they come in to sing an up-tempo and a ballad. It gives me a chance to listen to their range, vocal interpretation and to see if there are any rhythm or meter problems."

"The second day is choreography. I give them, four sequences including a tap sequence which they learn and perform. Then I have two days of call-backs and start reading them. I hear what their voices sound like, see what they're doing with their bodies, what kind of interpretation they give to the lines and how they take direction."

Pressure and rejection are the major occupational hazards of theater and Cano believes in dealing with them "up-front," directly and honestly.

"I always tell students exactly why they are not cast. It's difficult but I have to deal with them objectively and in a profes-

sional manner. I tell them, 'You were not cast because . . . you're too fat, you sing flat, you can't dance, and here are my suggestions to correct those things.' Almost without exception, the students appreciate the fact I was honest with them."

"I had several people in 'Seesaw' auditions who literally fell apart because the pressure was too great for them. This audition was unlike anything they'd ever gone through. But, I've been rejected thousands of times. No one likes it but it's a fact of life and you have to learn to deal with it positively not negatively," he said.

The survivors of this culling process are rewarded with five nights a week rehearsing from 6 to 10 p.m. and the opportunity to learn and prove to themselves the validity of their chosen profession.

But, actors, dancers, and rehearsals are only the beginning of the intricate show-building process. Orchestrations and musicians are selected, sets designed and construction begun. Visually, the most exciting work done in the costume shop by designer Bill Brewer and a dedicated team of students who cut, sew, rip and fit the "stuff that dreams are made of."

A constant roar of sewing machines accompany the restless laughter of actors waiting to be fitted. Piles of fabric, mannequins and trim are everywhere. Racks of costumes are piled high with silver top hats and small drawers are stacked ceiling-high containing everything from brooches to buckles to zippers.

A dancer tries her new costume in front of the mirrors, kicking, twirling. If it doesn't work, Brewer says he'll just slit it up the back little higher. He understands dance costumes. He designed for the Pittsburgh Ballet Theater and for Carnegie Mellon University before coming to SF State this semester.

His collaboration with Cano has produced a flashy, high-tech collection of not-soon-to-be-forgotten designs in shades of red, orange, yellow and lavender, all 130 costumes on a budget of \$1,600. "I've spent that much on one costume with the ballet," said Brewer.

Dressed in red sequin pasties, g-string and leg warmers, dance captain and assistant choreographer Shandell Sosna is a show stopper. "This is the first time I've really liked my costumes," she said. "They're so comfortable."

"These pants are a little short, Bill," said Patrick Gallagher as the gray pin-striped suit he wears is refitted. Gallagher, who plays the male lead, Jerry, has a strong background in musical comedy but is especially pleased with his role in "Seesaw" because it's so contemporary.

"I've ever done before, like the Threepenny Opera, has been a period piece. But 'Seesaw' is today, it's now, and the singing itself takes that kind of attitude," he said.



Phoenix photo/Jan Gauthier

Opening night countdown for "Seesaw": cast and costume designer Bill Brewer (left) and director-choreographer Jorge Cano.

"Everything I've ever done before, like the Threepenny Opera, has been a period piece. But 'Seesaw' is today, it's now, and the singing itself takes that kind of attitude," he said.

Aside from the actual sewing, the costume crew must care for the costumes between dress rehearsals and shows and work as dressers during performances. About nine of them will be in the wings to help the cast with costume changes during the show.

Professionalism among the students is evident at all levels but particularly in the chorus. Assistant choreographer and dance captain Kimberly Kalemba worked with both Cano and Sosna to pull the show together.

"This chorus is great. With 'Seesaw,' everyone seemed to pick up really fast so we didn't have to take anyone out of the groups and do it over and over. It took from 30-minutes to an hour to teach the routines and then run it."

"That's the real difference between professional and non-professional dancers, the time it takes for them to pick up a

number," said Kalemba.

Cano believes in helping prepare his students for the "real world" by insisting on iron-clad rules, punctuality and sticking to schedules.

"There's no such thing as a democracy when it comes to doing shows, particularly musicals. There is one person that is the dictator and that is the director. What he or she says goes and that's it. No arguments," he said.

With his many years in the theater, Cano knows what he's talking about. He danced in the second national touring company of "A Chorus Line" and, among his other credits, had a two-year apprenticeship at the prestigious Tyrone Guthrie Theater.

The backstage frenzy is about to begin — the sets and lighting are ready, costumes are fitted, the orchestra set and the actors anxious.

"Seesaw" continues Dec. 4, 5, 11 and 12 with a matinee on Dec. 6 at 2 p.m. in McKenna Theatre. Ticket prices are \$4 and \$5. For information, phone 469-2467.

## King Crimson: an eclectic mixture

By Joseph H. Ackerman

The court of the Crimson King, after a seven-year recess, is once again in session.

Formed in the late 1960s, King Crimson was one of several British rock bands that set out to prove that "art-rock" was not contradiction in terms. According to Robert Fripp, guitarist and guiding light for the band since its inception, somewhere along the line "the musical movement of which King Crimson was a founding force went tragically off course."

"In 1969, Crimson took some of the vocabulary from the European tonal harmonic tradition. It was a rock group, but accepted that its cultural base was European as well. I had had some formal training and the

other members of the band had a background in musical theory as well," Fripp said.

"Unfortunately, the later bands that picked up on the idea of 'copying for classical licks' did it in a sense of pastiche. In England, no one likes classical music. It's the music of the middle classes, the music one should like, rather than the music which one does naturally like."

"The young characters in rock groups began adopting the vocabulary of the European tonal harmonic tradition essentially as a form of social pretension, apeing the language of their betters, so to speak. Being basically working class guys, it showed that they were socially mobile, upward. We forgot that we were changing the world and all those bright ideas of the Sixties. We bought

Rolls Royces, drove around in limousines, bought country houses, even butlers and maids at the end of long tables and so on. In 1974, ceasing to be useful to myself or anyone else, King Crimson had the wisdom to withdraw," Fripp said.

Fripp then entered a self-imposed exile, a temporary retirement during which he studied the teachings of J.G. Bennett. Surfacing only briefly during this period to work on a pair of obscure collaborations with Brian Eno ("No Pussyfooting") and ("Evening Star"), Fripp finally returned to "the marketplace" — as he calls it — in 1977 to play on David Bowie's "Heroes" album and Peter Gabriel's first American solo tour.

It wasn't long before he began his own projects, including several albums ("Exposure," "God Save the

Queen/Under Heavy Manners," "The League of Gentlemen" and "Let the Power Fall") and a one-man "Fripptronics" tour of restaurants, record shops, offices and canteens," all of which were relatively successful, both artistically and financially.

So why has Fripp, after seven years, resurrected the ghost of King Crimson?

"King Crimson is not a band. Simply adopting the name or even trying to form King Crimson would have been impossible. Music has a life of its own, like an electric current, and it calls on some unlikely characters to be the 'conductors' for its voice. King Crimson is a way of doing things that allows for the possibility of quality — it can open the door. On a good night, angels



Levin, Bruford, Belew and Fripp: Discipline in the cause of art.

come down from heaven on chariots of fire," he said.

It would seem, then, that the Grateful Dead is not the only group in which "the music plays the band." In a live situation, such as last weekend's shows at the Old Waldorf, there are moments when the carefully structured compositions break down and anything can happen. When the band members connect, both with each other and with the audience, there is a tension in the music that suggests all hell is about to break

loose, and it is in these moments that the band seems to take off, reveling in the magic and glory of the found moment.

Fripp, however, is not solely responsible for King Crimson. Seeing himself as an initiator rather than a leader, Fripp explained that the band is an anarchist collective in which all members have an equal voice. Considering the impressive battery of talent that comprises the band, this is

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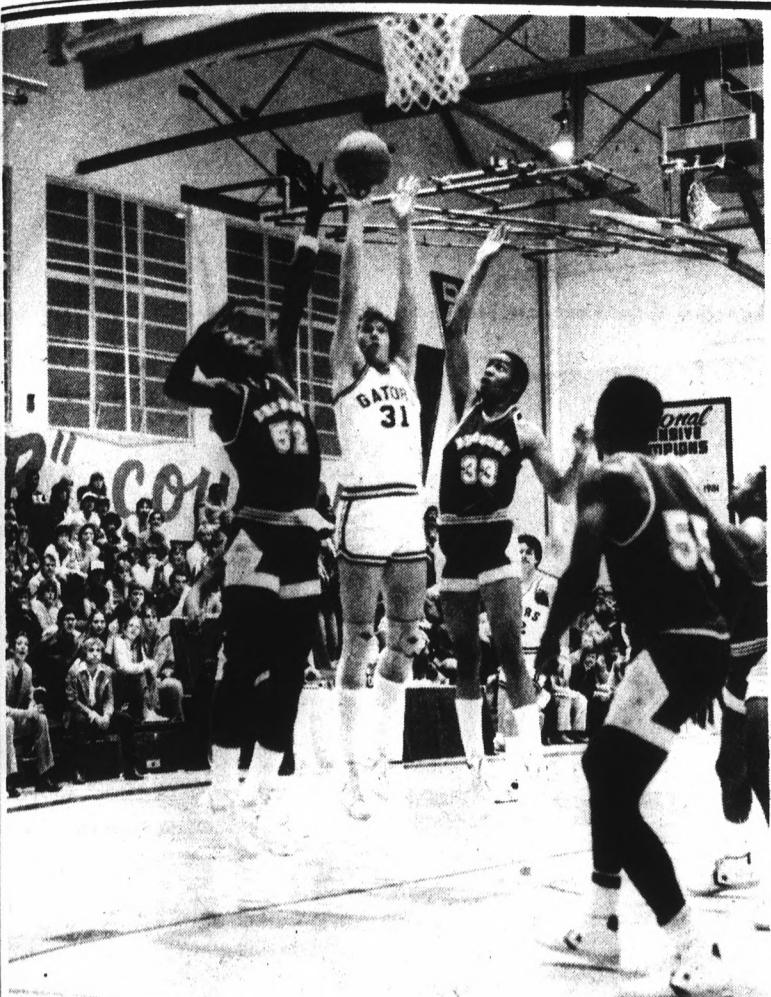
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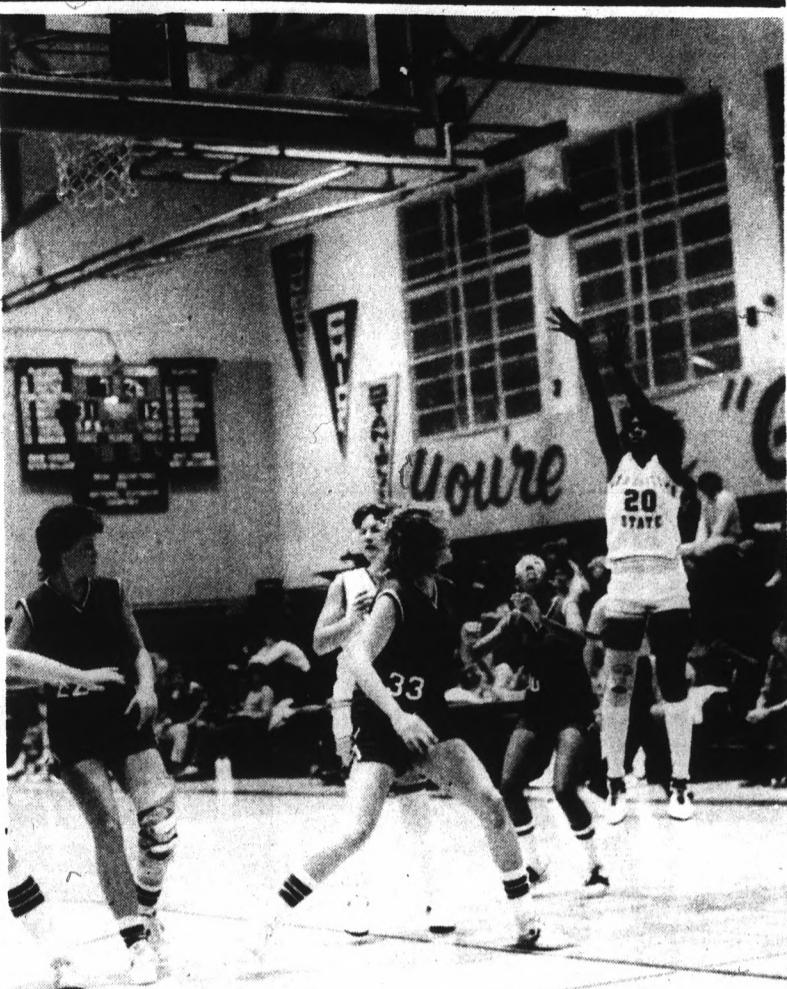
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# Sports



Phoenix photo/Charles Hammons

Lenny Lees (31) shoots between two Cal-Poly Pomona players.



Phoenix photo/Dominique Nicolas

Diane Williams (20) fires a jumper over the St. Mary's defense.

## Gator basketball: A winning tradition

By Steve Tady

The basketball coaches here at SF State have something in common with Rodney Dangerfield — they don't get no respect.

Emily Manwaring and Kevin Wilson are quietly turning the women's and men's basketball teams into consistent winners that promise to keep Gator basketball fans happy for years to come.

Manwaring's women's team opened the season on Saturday by thumping the University of Nevada-Reno 75-60. Then, Tuesday night they bolted to 30-10 lead and went on to blast St. Mary's College 81-39. The last two seasons they have finished fifth in the nation, but this year they have moved from Division III to Division II, which will make the playoffs tougher. They remain as one of the Golden State Conference favorites.

Wilson's men's squad opened by blitzing UC Santa Cruz 98-37 and then last Friday they squeezed by Cal-Poly Pomona 47-46. On Monday, they traveled to the University of Minnesota where Wilson was an assistant coach. The Division I Gophers were ranked tenth in the nation with a front line that averages a mere seven feet. The Gators simply ran out to a seven point lead over the stunned Gophers. They led by two at halftime, but faded in the second half before going down 88-69. Minnesota will

remember the Gators as does the entire Far Western Conference. SF State won it two years ago, and finished second last year. They should contend for this year's crown.

Last week, Phoenix profiled the men's team. This week, a look at Manwaring's talented group.

The Gators will find out if they belong in Division II rather quickly. Tomorrow they begin play in the Budweiser Holiday Classic at Santa Clara University. They face Eastern Washington at 6 p.m. Eastern Washington is Division I and so is Santa Clara, which faces U. S. International in the 8 p.m. game. The winners meet Saturday night at 8.

Manwaring will depend on two lightning quick guards: Patty Harmon and Diane Williams. Williams scored 16 against the Gaels with six rebounds. She is awesome at times on offense, but needs to work on her defensive game.

Harmon is one of the best guards in

California. She can be deadly from anywhere on the floor as she was against Nevada-Reno, hitting 10 of 14 shots. She is the consummate playmaker, controlling the offense when the pressure is on. She also had five assists and three steals in the Reno game. She can turn a game around in minutes, as she did when the Gators upset Stanford last year. She is second on the all-time scoring list and will certainly set the record this year. Patty is the only four-year senior on the team. She was an All-American last year. If there is a way to improve, she will find it.

Harmon will be co-captain with Carmen Yates, a power forward who scored 22 points and grabbed 14 rebounds in the first two games. Yates dominates underneath, always finding a way to muscle in a follow shot. She is very tough on defense and makes few mistakes.

Aside from Harmon, Yates, and Williams, the Gators are fairly untested. They will depend on three freshman centers. Lisa Broking is from Acalanes High School in Lafayette where she dominated league play. She is 6-foot-2 and will provide needed height for Manwaring. She was offered a scholarship to St. Mary's but chose SF State because Manwaring's program was more organized.

Ethel LeBlanc and Trina Easley will compete with Broking for playing time. They have been impressive hauling down 19 rebounds in two games.

Chris Vaughn and Elaine Williams will see a lot of playing time at forward with Yates. Marianne Jurgens and Sandy Mann will also help out. Vaughn transferred from Grossmont Junior College. Manwaring says she "displays more hustle and desire than anyone on the court."

Behind Harmon and Williams will be Theresa "Tree" Mitchell, and Anita Lee from Lowell High. Mitchell is the most improved player on the team, according to Manwaring. Lee is a freshman and will bring a good deal of talent to State. She led Lowell to the City Championship two years ago.

Another plus has been the addition of Jo Ann Bly as the new assistant coach. "She is much more than an assistant coach. With her knowledge, she could coach a Division I school right now," said Manwaring.

### Upcoming men's games

Dec. 5	University of San Francisco	San Francisco	8 p.m.
Dec. 11	Southern Oregon State	Ashland, OR	8 p.m.
Dec. 18	Cal State Dominguez Hills	Carson	7:30 p.m.
Dec. 19	Westmont College	Santa Barbara	7:30 p.m.
Dec. 21	Cal State Los Angeles	Los Angeles	7:30 p.m.
Dec. 29	Chapman College	SFSU	8:15 p.m.
Dec. 30	Cal Baptist College	SFSU	8:15 p.m.
Jan. 2	College of Notre Dame	SFSU	8:15 p.m.
Jan. 4	University of Alaska-Fairbanks	SFSU	8:15 p.m.

### Upcoming women's games

Dec. 4-5	Budweiser Holiday Classic	Santa Clara	6 p.m.
Dec. 12	Stanford University	SFSU	7 p.m.
Dec. 16	Cal Poly Pomona	SFSU	7 p.m.
Dec. 17-24	Hawaii Invitational	Hawaii	TBA
Jan. 1-2	Golden Gate Invitational	SFSU	6 p.m.
Jan. 6	Azusa Pacific	SFSU	7 p.m.
Jan. 9	Hayward State	Hayward	6 p.m.
Jan. 12	Laverne University	SFSU	7 p.m.
Jan. 15	Humboldt State	SFSU	6 p.m.

## Love and revolution in 'Reds'

By Alexandra Provence

**In "Reds,"** Warren Beatty, as writer, producer, director and star, interweaves the revolutionary efforts and the troubled love affair of Jack Reed, the only American to ever be buried in the Kremlin.

"Reds," at three hours, superbly details the passionate love of Reed and Louise Bryant, the early Communist party in the United States and the Bolshevik revolution in Russia. Interspersed with the film's plot are remembrances by people who were actually involved with Reed, Bryant, and the early radicals of the 1900s.

The film is a brave endeavor on the part of Beatty, because most people seeing it will disagree with the communist politics espoused by the couple, Max Eastman, Emma Goldman and their other comrades. But Beatty has carefully kept most of the political rhetoric down to a low roar, so it shouldn't be offensive except to die hard McCarthyites.

After their return from Russia, Reed wrote "Ten Days That Shook the World" and became a leader in the

Socialist Party. His faction of the party was expelled by the party's leadership and they formed the Communist Labor Party of America and sent Reed to Russia to seek recognition from the international communist party.

Throughout all this, his wife, played

excellently by Diane Keaton, is trying to make her own way as an independent woman and writer. But she is constantly overshadowed by his notoriety until they join forces to cover the revolution together in Petrograd.

"I want to stop living in your margins," she tells Reed. "I'm not taken seriously around you."

The film is a brave endeavor on the part of Beatty, because most people seeing it will disagree with the communist politics espoused by the couple, Max Eastman, Emma Goldman and their other comrades. But Beatty has carefully kept most of the political rhetoric down to a low roar, so it shouldn't be offensive except to die hard McCarthyites.

The acting is generally insightful, and Beatty especially captures the young

## Crimson

Continued from page 12.

not hard to understand.

Drummer Bill Bruford, formerly with an earlier King Crimson, Yes, Genesis, UK and a band that bore his own name, is in all probability one of the best drummers in rock. Relying more on the space between the notes than on the notes themselves, he seems permanently anchored to some cosmic groove, playing with both taste and power.

Bassist Tony Levin is a seasoned veteran, having put the bottom on all of Peter Gabriel's LPs as well as John Lennon's "Double Fantasy." Adrian Belew, guitarist and vocalist, has played with some of the most respected names in rock, including Frank Zappa, David Bowie and Talking Heads.

That the songwriting on the group's album, "Discipline," is split evenly among the four band members

is a testament to the truth of Fripp's political analysis of the band's infrastructure.

The album itself is nothing short of amazing. From the sweet blues of "Matte Kudasi" to the menacing, barely controlled chaos of "In-discipline," there is a muscular confidence that seems to ooze from each cut. Belew's voice, similar to that of the Talking Heads' David Byrne, reveals idiosyncrasies and a richness of its own with repeated listenings. And, as has always been the case with King Crimson, polyrhythms abound.

For those who like a little brains behind their rock, the return of King Crimson is a welcome event. With any luck, "that eclectic, forward-looking band of unsettling nature" will be around for a while to come.

For more from Robert Fripp, tune in to KSFS tonight at 8 p.m.

## Woo

Continued from page 12.

interior design. She started teaching Chinese at the university that same year, and she is now an associate professor of Chinese literature and language.

Woo started teaching at SF State last year, while on leave from San Diego State.

But Woo won't be here much longer: after the spring term she plans to return to San Diego.

Next semester, Woo will teach "Magic of the Brush I," (CEIA 250) through the Center for Experimental and Interdisciplinary Arts, the advanced class, "Magic of the Brush II," (Chinese 251) and "Arts in China and San Francisco" (CEIA 377), a class which includes a study of Chinese bronzes, jade, painting, book binding, music and ends with two weeks "studying" Chinese cuisine.

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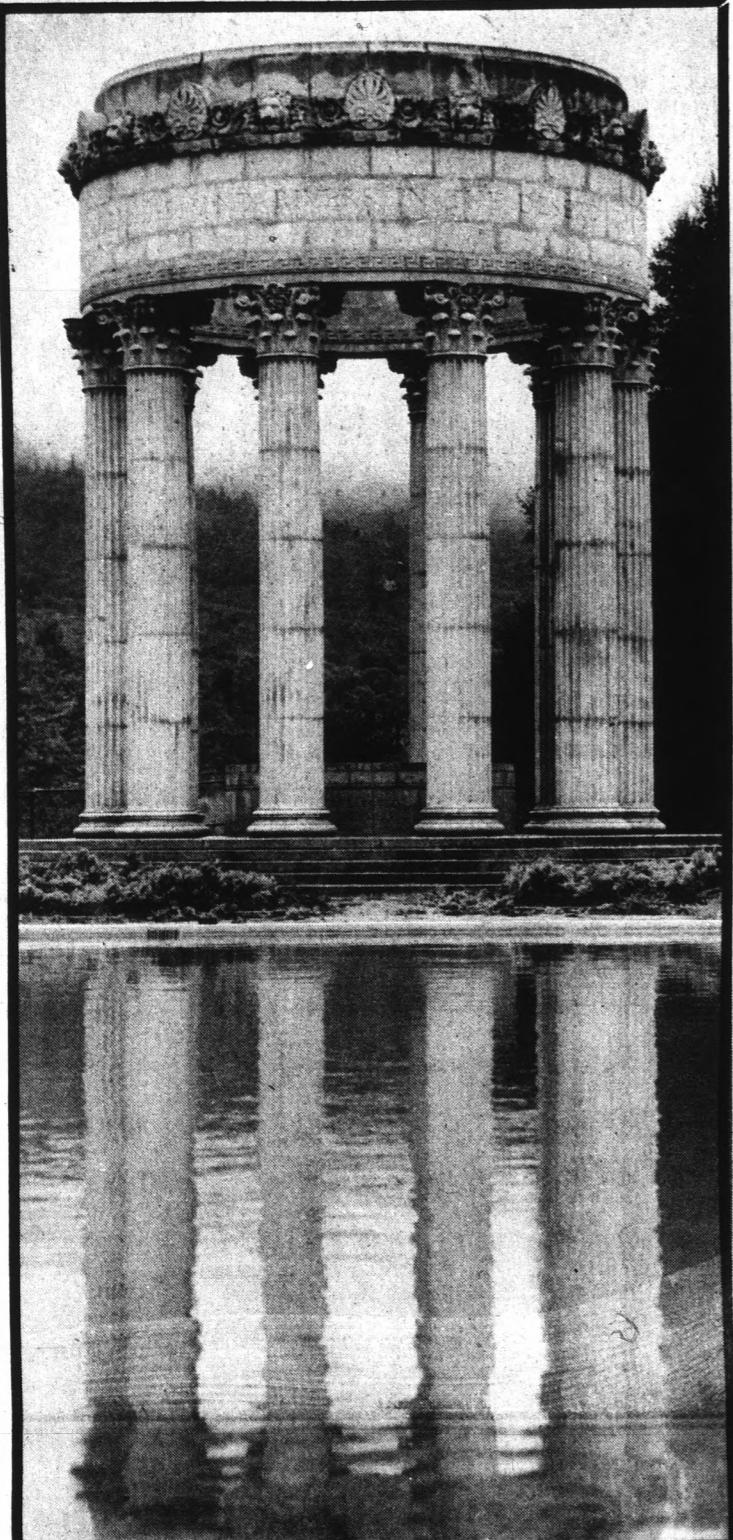
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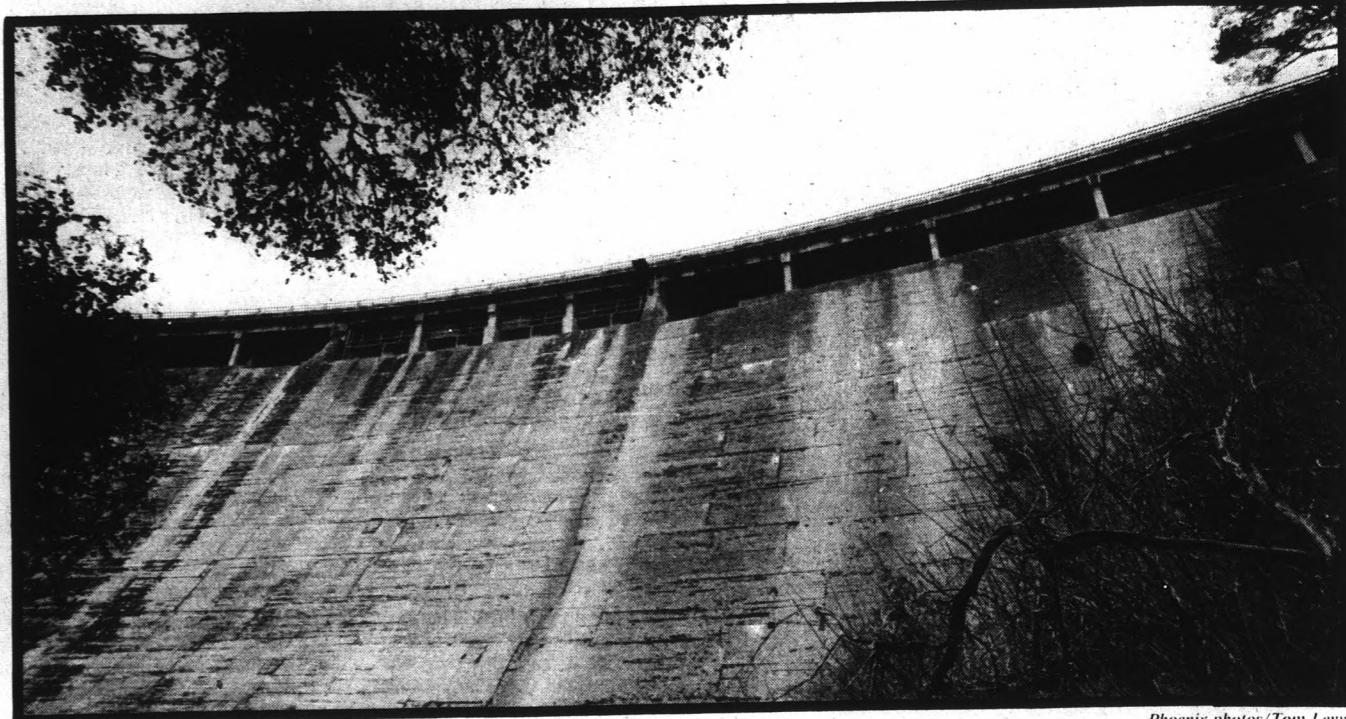
# Backwords

## Here's To You, Down The Hetch

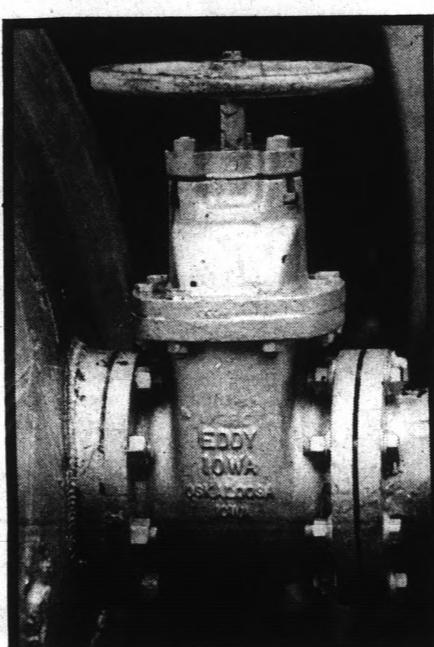
### Through Granite By Gravity



The Pulgas Water Temple commemorates the completion of the Hetch Hetchy Aqueduct in 1934.



Crystal Springs Dam, completed in 1890, was the first to be built of interlocking concrete blocks.



Valves like these regulate water flow along the Peninsula.



This jogger is one of many who enjoy runs along scenic Skyline Boulevard atop Crystal Springs Dam.

Just turn the faucet. Clean, fresh water invariably splashes out — more than 211 million gallons of it every day in San Francisco and the Bay Area. That's about 129 gallons per person per day. But if you're like most everyone, you probably take the precious liquid for granted.

Where on earth does all that water come from?

It originates 160 miles east in northern Yosemite National Park, where a perpetual glacier on the slopes of 13,000-foot high Mt. Lyell and an adjacent 652-square-mile watershed feed the Tuolumne River.

But only 40 miles from its source much of the Tuolumne's water is tamed, trapped and diverted by a mammoth engineering project that required 30 years of planning, 20 years of construction and \$100 million — the Hetch Hetchy Aqueduct.

By special Congressional permission, the City of San Francisco built the O'Shaughnessy Dam across the Hetch Hetchy Valley 15 miles north of Yosemite Valley, forming the Hetch Hetchy Reservoir.

Water destined for the Bay Area then surges from the reservoir through a tunnel 12 miles long, 10 feet wide and drilled through solid granite.

The water emerges from the tunnel at a point called Early Intake and rushes down

steep penstocks to the Kirkwood Powerhouse where electricity is produced.

The water continues through granite tunnels and steel pipelines for 37 more miles. At Moccasin Creek, 12 miles south of Sonora, the water drops over 1,300 feet to the City-owned Moccasin Creek Powerhouse where more electricity is generated.

Fourteen miles east of Oakdale, the water emerges from the Sierra Nevada tunnels and is carried through three separate pipelines for 47 miles across the great San Joaquin Valley.

Continuing west, the water enters the Coast Range mountains and 29 more miles of tunnels, dropping 83 feet along the way. A 25-mile continuous stretch of tunnel here was the longest in the world at the time of its completion in 1934.

The water leaves the Coast Range tunnels in Alameda County where it mixes with waters from two other San Francisco-owned reservoirs, the 31.5 billion gallon Calaveras Reservoir and the smaller San Antonio Reservoir.

Carried through two large pipelines, the water now crosses San Francisco Bay — partly underwater and partly over a steel bridge — to San Mateo County. Ten more miles of pipeline brings it to the terminus of the Hetch Hetchy Aqueduct, Crystal Springs Reservoir.

Due to the skill of the project's engineers, the water travels the entire 167-mile distance

entirely by gravity. No pumping along the way is necessary.

On Oct. 28, 1934, the first water from the Tuolumne River passed under the Pulgas Water Temple at the southern tip of Crystal Springs Reservoir to tunes from the Municipal Band and speeches by then-mayor Angelo Rossi and Secretary of the Interior Harold L. Ickes. The event was broadcast nationwide on Columbia Broadcasting System's radio network.

Crystal Springs Reservoir, 13 miles south of San Francisco, is one of three lakes that nestle in 23,775 acres of San Francisco-owned watershed land in San Mateo County — an area nearly as large as The City itself.

Crystal Springs joins Pilarcitos Reservoir and San Andreas Reservoir by pipeline and together the three lakes form the Peninsula System of the San Francisco Water Department.

Both Crystal Springs and San Andreas reservoirs are visible from Interstate Route 280. Pilarcitos Reservoir is situated between two mountain ridges to the west of San Andreas and is not visible from the freeway.

Created between 1867 and 1890 by the old Spring Valley Water Company, these three lakes were originally small valleys covered with trees, brush and forest growth.

Crystal Springs Dam, the largest and best

known of the Peninsula System dams, is located on San Mateo Creek directly below the fragile-looking, elegantly-styled Eugene A. Doran Memorial Bridge.

From Crystal Springs Road, both the dam, which was begun in 1887 and finished in 1890, and the 270-foot tall bridge, which was completed in 1970, can be seen in one glance — a classic contrast of styles and eras.

Crystal Springs Dam was the first dam in the United States to be built of interlocking concrete blocks. The cement for the blocks (which average 350 cubic yards each) was shipped around Cape Horn from Belgium in barrels.

"The cement was brought from Europe," said Ed Fonseca, assistant manager of the San Francisco Water Department, Peninsula Division, "because the local cement manufacturers had boosted their prices so high it was cheaper to ship it from overseas."

Crystal Springs Dam is 154 feet high, 176 feet thick at the base and 600 feet long at the top, over which passes the old Skyline Boulevard.

The dam was built only 400 feet to the east of the San Andreas Fault, yet it has never sustained damage from an earthquake — even the big one of 1906.

"That's because it's twice as thick as necessary at the base to meet current earth-

quake standards," Fonseca said. "Also, it's built parallel to the fault which helps it ride better."

The Peninsula System supplies water to San Francisco and all Peninsula cities north of Belmont, though some — Daly City, Millbrae, San Bruno and South San Francisco — supplement this supply with water from their own wells.

The Peninsula System watershed lands make up the San Francisco State Fish and Game Refuge, the only combination state fish and game refuge in California.

The lakes contain rainbow trout, blue gill, black bass and crappie. However, no fishing, hunting, camping or picnicking is permitted there.

The Roman-Renaissance Pulgas Water Temple is located above San Carlos, on Canada Road midway between Highway 92 and Edgewood Road. Looking into it, a visitor can see and hear the awesome spectacle and roar of Tuolumne River water finishing its 167-mile trek across the state.

Around the top of the temple and on a bronze plaque inside its well is this inscription from the Book of Isaiah:

"I give water in the wilderness and rivers in the desert, to give drink to my people."

—Thomas K. Miller

Volume 29  
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